DRAMATIC EYENTS THE WEEK. OF

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NYM CRINKLE'S FEUILLETON

The Production of Anarchy in Buffalo-An Interesting and Important Dramatic Event-New Yorkers Flock to the City by the Lake-A Synopsis of the Play and an Analysis of Its Merits and Defects-Something About the Special Cast and the Initial Perform-

> [SPECIAL DESPATCH TO THE MIRROR.] BUFFALO, N. Y., Tuesday Night.

There is a great deal to be said on the pro duction of Steele Mackaye's five act melodrama, Anarchy, which has just been launched here with attending circumstances of unusual eclat.

I heard this play read over a year ago, and, as the columns of THE MIRROR will testify, I spoke of its merit with much enthusiasm. Mr. Mackaye's purpose in Anarchy was to picture as vividly as possible the startling difference that exists between Liberty under obedience and Liberty under license; to portray patriots and madmen side by side, each using the same torch, which in the hands of patriots was the flambeau of progress and protection, and in the hands of madmen was the torch of incendiarism For the exploiting of such a theme there was no better time than that of the Reign of Terror in France. Anarchy is, therefore, a French play in material no less than in the method of treatment.

Buffalo has been flooded with explanatory programmes, the walls fairly reek with blood red announcements of Anarchy, and the local papers have given up their pages to biographies of Steele Mackaye, to pictures of the chief scenes in the play and to extraordinary preliminary notices of the national importance of the work.

I think the anarchical side of the event has been unduly worked. The programme, for example, gravely informs us that:

example, gravely informs us that:

The French revolution gave birth to modern liberty in Europe, but the triu mp of this divine child was delayed n-arly one century by the Anarchic excesses of "The Te ror" which led to the abolition of the Republic and the ests hishment of Imperialism in France. History shows that Anarchics is the deadliest enemy of republician government. The American republic is on the verge of a great Anarchic movement which threatens its existence, and if successful, is sure the substitute the twinning of Imperialism for the liberal progress implied by a truly enlightened republic. The aim of this pay is to present a picture of logical results of Anarchien in human history as a warning to those massas of mea who constitute the people, and who are still either ignorant or forgetful of the impressive teachings of the past.

I feel that this somewhat grandilogues.

I feel that this somewhat grandiloquent assumption of national and political importance for the work was uncalled for, the fact being that it was as a work of art that it would have to be judged. The assembling here of a great number of conspicuous managers, players and critics gave not the slight. est evidence that they trembled for the fate of the republic unless this drama was well played. Their interest was purely commercial. So much had been said about the drama that they wanted to satisfy themselves that it was the coming American drama, come.

The Saturday trains brought in a crowd of outside people. I met J. M. Hill, C. W. Durant, French, Roach, Joseph Arthur and I do not now remember how many more at the Genesee House, which house wore quite a Union Square aspect, needing, in fact, only the genial and handsome face of Andrew Dam to complete the illusion.

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On Sunday night Mr. Sanger arrived with the New York special train, bringing about two hundred and fifty more hearty representatives of the Union, the Lambs and the Lotos Clubs under the regis of Chauncey Depew. all glad to get away from New York on Sun-

day. To all this must be added the extraordinary local importance given to the production by the testimonial character of the proceedings Steele Mackaye has been lionized, and every thing that social patronage could do has been done to make a purely theatric venture blazon with significance and goodwill.

The first-night at the Academy of Music, as you can well imagine, was, under these circumstances, an affair of unusual resplendence for Buffalo. I never saw anywhere a more bril liant assemblage of notable and well-to-do people, and I certainly never saw an intelligent audience so well disposed to do all within its power to honor its townsman and guest.

In order to convey to you a clear idea of the merits of the performance, it will be necessary first to tell you as briefly as I can the story of

cretly married Diane de Beaumont, the beautiful daughter of the Duc de Beaumont, a proud old royalist, and in order to protect his fatherin-law from the Jacobins has taken him and his daughter into his house, where the Duke passes for Honore Maxime, Paul Kauvar's secretary, but for obvious reasons Diane has not told her father that she is married.

There now comes the villain, the Marquis de Vaux (played by Mr. Henry Lee), who is playing the part of a Jacobin, and passes by the name of Gouroc.

He is in love with Diane and does not scruple to commit any crime to possess her. He recognizes in her father the Duc de Beaumont, and instantly conceives the idea not only of betraying him to the Revolutionary tribunal, but of fastening the treachery upon Kauvar. He will thus kill the father and disgust

that gave me such an indescribable feeling of horror and admiration.

The action then passes to the Conciergerie adjoining the Revolutionary tribunal where the Duke and his daughter are prisoners. It is here that Paul Kauvar, distressed beyond measure at what has happened, meets Jean Litals, the turnkey, whom he has on many occasions befriended, and who informs him of a means of escape for the Duke. There is a secret staircase leading to the river; he will have a boat there at midnight to convey the Duke and his daughter away, and he places the key of the staircase in Kauvar's hands. All this Kauvar communicates to the villain, Gouroc, believing him to be his friend. His purpose is to take the Duke's place and go to the guillotine in his stead to prove to Diane that he was not the miscreant she believed Diane with Kauvar's villainy. He succeeds in him. To all this Gouroc consents, hoping to getting a blank warrant signed by Kauvar, I get rid of Kauvar, and to fly with the Duke and I captured by General Rochejacquelain's forces

then Diane, with a sudden revulsion of feeling, announces to the assembled aristocrats that having been scorned and cast off by her father, she is going to the people who were the friends of her husband. This is the great scene for the heroine, and Miss Genevieve Lytton, who was cast for the part of Diane, while playing it with a fine, well-bred, aristocratic air, lacked sufficient dramatic intensity to give the situation its full force. So strong, however, was the crisis and so keen the suspense that no one person in the group could kill it, and at the conclusion of her outburst of indignation and reproaches, the assemblage broke out in applause of the most enthusiastic kind and kept it up for some moments. Diane does not escape from the chateau. The republican forces are advancing and Paul Kauvar is one of the leaders, he having himself escaped from the guillotine. In the fourth act we find him

he almost begs to see her, and while he is talking a terrible explosion occurs. It is the last barrier to the progress of the republican forces and it has been blown into the air. Kauvar has laid the mine himself. In half an hour the chateau and all that it contains will be in the hands of the Republicans. The General is now at Kauvar's mercy, and Paul is not behind-hand in magnanimity-he offers to exchange uniforms with the General so that he can escape. Military pride once overcome, the men exchange hats and coats. As the scene is planned it is plausible, dignified and reasonable. To enable the General to get beyord the lines Kauvar must remain silent for an hour, and he pledges his honor not to speak during that time. As the pledge is given the bell strikes the hour of two.

Now occurs what is unquestionably the great situation of the play, and which produced upon the assemblage the most highly wrough, sensation it has ever been my fortune to witness.

Paul Kauvar sits in a chair with his mouth sealed; the Bonnets Rouges arrive; he is their prisoner, for they mistake him for General Rochejacquelain, and he hands Patin his sword without looking round. Then come the mob of Anarchists (calling themselves the people) to sack the house and tear the helpless women to pieces. They are led by the Anar chist chief, Carrac. They cannot assault the supposed General, for he is claimed as the prisoner of the soldiers; so they proceed to sack the house, and its female inmates are brought in. Almost the first is Kauvar's wife, A fiendish howl of derision greets her. Carrac gloats over her; he will give her to the moo. And certainly a more bloodthirsty mob was never put upon the stage. It must have been drawn from Carlyle's description of the march to Versailles. The moment the ruffian Carrac puts his hand upon Diane she screams, and Paul Kauvar knows her voice-but his hour is not yet up. He writhes in his chair. The rufan seizes Diane's dress. The mob shout, "Away with her; give her the Republican marriage." Carrac is just about to tear the ciothing from her-all eyes are upon the horror-struck girl in the clutches of the demon-when the clock is heard to strike the end of the hour. With a wild cry Kauvar springs from the chair at Carrac's throat and hurls him to the earth, Then the tension of the situation is loosened.

It would be impossible to describe the effect of this mob-picture. The stage was filled with people, and they must have been rehearsed with diligence by a competent master, for they reproduced the frenzy, the savagery, and the surging fury of a mob, drunken with blood, in a startling ensemble.

Of the acting of the piece it may be said that it was notably good. Mr. Mackaye was not as perfect in his own lines as he might have been but played the part of Paul Kauvar with heroic force, and in the execution scene of the Conciergerie and the admirable scene with General Rochejacquelain was loudly rewarded for both his intense exhibition of passion and for his courtly bearing and repose.

The weak spot in the cast was Miss Genevieve Lytton, who was excessively nervous and conspicuously amateurish at times, and who failed to quite reach the height of declamation marked out for her. When she made her first appearance in a drab dress of the Directory, she was such a rare picture of beauty as seldom fills the eye even at this day of marvellous costuming. But she confined her manner entirely to the poise of her head and did not appear to have a stage walk or to know how to manage her train. The lady is an ingenue and has evidently lacked the experience necessary for so exacting a role. Distinct hits were made by Mr. De Belle ville (the Duke) Matt B. Snyder (Carrac), Mr. John A. Lane (the Abbe St. Simon) and Sidney Drew (Patin). The costumes were unexceptionable. I don't think I ever saw a piece of the Revolution so accurately attired. The superb picturesqueness of the Bonnets Rouges won general praise.

In a general estimate of the piece, I should say it was an extraordinary melodrama in its variety of incidents, its strength of situation, and its provision for stirring ensembles. In character it is not sub:le or deep, and it is curiously deficient in humor and that relieving lightness so usual in French plays.

It evoked an extraordinary amount of eathusiasm, and it held the large audience enchained until one o'clock in the morning. Edgar Kelley's music was a fallure. The ove not specially original in theme, and the is dental music was very bad.

EFFIE SHANNON.

which he fills in with the name of the Dake, and the first act ends with a strong situation in which the Duke is arrested, and Paul Kauvar is shown by the warrant to be the cause of it, to the infinite horror and amazement of his wife. There is in this act a dream picture in which Paul Kauvar, while asleep, sees the vision of Anarchy. The picture was a superb one, and created a genuine sensation. It represented the mob about the guillotine with a pattalion of the Bonnets Rouge, the deathcart and the victims. The executioner holds up the decapitated head of a woman, places it on one of the pikes of the mob, and a new victim mounts the scaffold. It is Diane. Kauvar wakes with a scream and the vision disappears. The picture was ghastly and terrible, but most admirably executed. All the figures, and there must have been nearly a hundred, Paul Kauvar, a republican and a member of a Jacobia club during the Revolution, has se don't know that I ever saw a stage tableau But this information is speedily brought, and To see her oace more Paul will do anything;

his daughter. The situation in which Kauvar and brough to the chateau, where unknown to is led out in place of the Duke is a powerful him is his wife. one, and made very pictorial by groups of soldiers and a background of the red-capped Parisian mob. The father and daughter succeed in escaping to La Vendee, whither also goes Gouroc, and the scene now changes to the chateau of Rochejacquelain where these personages are assembled under the protection of General Rochejacquelain, a Royalist soldier (Eben Plympton).

Secure in his villainy Gouroc now proposes for the hand of Diane, and to save herself from him she has to confess before her father that she is the wife of Paul Kauvar. The villain then informs her that Paul Kauvar perished on the scaffold, and her father denounces her with all the bitterness of a proud old aristocrat who has been deceived and who does

Here occurs what is undoubtedly the best piece of constructive writing in the play. The interview between the General and Kauvar is not only dignified, natural and intensely wrought, but it completely changes in interest and in the relative positions of the personages while it transpires. Kauvar is at the mercy of the General; he is proud, reticent and desperate. He asks only one favor-take me out and shoot me. But the General is magnanimous and brave himself. They are both Frenchmen and patriots, though fighting against each other. Kauvar boasts of his victories over the Royalists. The General honors him for his valor, and asks him his name. Kauvar refuses to speak further, and then the situation begins to be reversed when the General in-

At the Theatres.

PEOPLE'S THEATRE-ON THE RIO GRANDE. Edward Lamb
M. J Jordan
Mark Price
Percy Meldon
Fred. Wildman
Charles Lamb
Sam. Ervin Ryan
I. H. Harvey
S. T. Jones
William Barry
T. G. Monson
Mamie Johnstone
Clara Flagg
Carrie Reynolds Daniel Webster Byall ... Harold Rapley ...

At the People's Theatre, on Monday even ing, On the Rio Grande, a "romantic American drama," by Mark Price, was produced for the first time in this city. There was a large audience present. The author appeared in the leading role of Del Paso, an outcast, in which he made a distinct success. The story is somewhat sombre; but the plot, while lacking the rounded symmetry of naturalness, is marked with scenes of deep pathos and emotion which go straight to the hearts of the audience.

Robert Rapley, a young Louisianian, meets Morgan Mortimer in a gambling house in New Orleans, and while in the act of saving the latter's life young Rapley accidentally kills an officer of the law. After serving a term of eight years' imprisonment, Rapley flees to Texas, where he leads the lite of an outcast under the assumed name of Del Paso. In the meantime Rapley's mother dies of a broken heart, while his brother and sister remove to a ranche in Texas in complete ignorance of the fate of Robert. Morgan Mortimer becomes cattle king in the Lone Star State. He woos and wins Dora Rapley, whom he loves for her beauty, while, at the same time, he is engaged to Kate Shelby, a rich heiress whose money he covets. In an interview with Dora, Mortimer, who is an unscrupulous roue, unwittingly lets the mask fall from his face, and his proposal for an elopement, without the sanction of the Church, is spurned with the scorn of outraged innocence. The villain then plans the abduction of Dora, who is carried off by her brother. Del Paso, an absence of twelve years, together with intoxication, accounting for the fact that the brother did not recognize his sister as his base employer's victim. Harold Rapley runs down the abductor of his sister, and the brothers meet in Mortimer's mansion. Harold is unaware that Robert was made the tool of Mortimer, and after a mutual recognition the brothers are reunited. Robert's cap of wretchedness is overflowing when he learns, for the first time, that it was Dora he carried off into a captivity worse than death. The estranged men sway like reeds in the wind with contending emotion, and the true manliness of both, in forgiveness and brotherhood, on hearing the truth, forms one of the striking dramatic passages of the piece. The trothers fly to the place where Dora is captive, and in his eager haste Robert seizes and mounts a superb horse which he finds on the roadside. Before he reaches his beloved goal he is intercepted and apprehended as a horse-thief by a band of vigilantes. Through a coherent series of incidents Robert, who has been sentenced by Judge Lynch, is allowed a respite of an hour, and reaches the ranch on the banks of the Rio Grande where Dora is lodged. The denouement ends in the rescue of Dora

The lack of finished underplot gives the main incidents a fragmentary finale, as it leaves two lovely young women, who have escaped from a perfidious lover, in the hands of their gallant relatives, and with no one to call them by a more endearing term than sister or daughter. As previously mentioned, the success of Mark Price, the author actor, as Del Paso, was of the most flattering kind. The naturalness of his acting and perfection of his reading won rounds of applause, while he received curtain calls at the close of the principal acts. M. J. Jordan rendered strong support as Harold Rapley. Percy Meldon capably filled the role of the heavy villain, Morgan Mortimer. As a whole, the unqualified approval with which the play was received, was due in no small measure to the capital eccentric acting of Edward Lamb, as Daniel Web ster Byall, a 'cute Yankee land agent, and Carrie Reynolds, as Priscilla Muffins, a maiden lady of uncertain age, halling from New Hampshire, and an indefatigable angler in streams matrimonial. After whipping the Texan brooklets, Priscilla finally hooks and lands Daniel Webster Byall. Mamie Johnson looked pretty as the heroine, Dora Rapley, Clara Flagg was acceptable as Kate Shelby. but her reading was somewhat prosy and spiritless. The remainder of the cast were tolerably fair. Next week, Frank Mayo in The Royal Guard, a new version of the old Three Guardsmen.

Muggs' Landing is the bill at Tony Pastor's this week. On Monday night the house was jammed and people turned away. There is little that is serious in the Landing; it is simply a vehicle through which a company of comedians keep up a hurricane of fun. The plot is conventional, missing papers being juggled with, and the heroine emerging at last from the tatterdemal hoyden into an heiress, daughter of a rich somebody, and a very fine lady

Frances Bishop, the star of the Landing, is one of the liveliest and merriest soubrettes on the American stage. She keeps the fun up to the sabbling point whenever sne is on charm is a naive manner of delivering odd sayes at once. All McDowell is a young come-

dian whose methods smack of the low-comedy of the stock days. As Asa Becks, a land agent, he contributed a great deal of fun. He was at excellent foil to the star, and fairly divided the honors. George A. Booker caught the house as Soger Judson, a part that in its extravagance may be likened to the Judge in Kit. In his seedy uniform, cork leg, and a rosiness of countenance due to alcohol, Mr. Booker's make up was perfection. He especially won the gods to his standard. The rest of the cast are feeders, more, or less, and do not call for special mention, except that Fannie Francis looked pretty as Julia and J. R. Furlong was conspicuous for bad acting and pumping delivery in the part of Abel Dixon. Muggs' Landing will remain two weeks.

A large and enthusiastic audience greeted The Golden Giant at Niblo's Garden on Monday evening. The play met with just as much favor as on its first production at the Fifth Avenue, the audience being, if anything, more demonstrative. The cast remains the same-Mrs. McKee Rankin renewed her success as the hoyden Bet, and was often recalled. Mr. Rankin gave the same manly impersonation of Alexander Fairfax, the Golden Giant. Charles Stanley wrought the audience to a high pitch by his thrilling picture of Old Bixby in the throes of alcoholic delirium. Robert Hilliard repeated his excellent performance of Jack Mason, the gambler. Daisy Dorr, Louise Dickson, Luke Martin and Little Ollie Berk. ley are entitled to the same praise accorded them at the brst New York production. Ah Wung Sing, the "real live" Chinamen, appeared in his original part of Jim Lung, and created the usual uproar of merriment. The Giant remains on the Niblo boards two weeks.

A big audience greeted Uncle Tom, Topsy, Little Eva, George and Eliza Harris, Marks et al, at the Third Avenus Theatre. The critic quails before the sight of Uncle Tom actors. especially of the "Mammoth Boston Ideal" variety. But the audience was "with 'em" to the top notch of enthusiasm, and howled delight over the mouldiest chestnuts in the dialogue. Jay Hunt was featured on the bill with an "and" in a line all to itselt and his name spread in capitals as being specially engaged for Marks, the lawyer. There were few of the judicious present to grieve over his horse-play comedy, and he therefore won many laughs Lillie Burnham was a fair Topsy, Florence Bryant a sympathy-inspiring Eva, and Helen James a pretty Eliza. Next week, Benj. Maginley in Inshavogue.

William Cullington essayed the leading part in For Congress at Poole's on Monday night. Through his connection with the late John T. Raymond he is especially qualified to give a satisfactory performance of the character. At times, in voice and action, he vividly recalled the lamented comedian. But there were original departures here and there in the "business" that showed Mr. Cullington is able to think and create for himself. His support was fairly efficient.

Edwin Arden is appearing in his drama, Eagle's Nest, at the Windsor this week. The performance suits the popular taste, and it is witnessed by fair houses.

Miss Coghlan is appearing in her repertoire at the Grand Opera House this week, and a good many people are taking a final view of her stellar work before she is reclaimed by the stock. Peg Woffington, Pauline and Lady Tearle furnishes excellent support. Next week George C. Boniface will be seen here as Badger in The Streets of New York.

Mr. Dixey-associate manager and director of the Bijou, part proprietor of the Big Burlesque company, and star thereof-will conclude his engagement in Adonis on Saturday night. That giddy gossamer of trash has had its day, so far as the New York public is concerned. Mr. Dixey will have to bend his mighty intellect and graceful legs to something else, and the question whether in something else he will be able to repeat his Adonis hit is variously and speculatively answered. He is a neat and clever entertainer, but there seems to be an impression that in his present piece he has pretty nearly exhausted the little tricks and accomplishments that have proved his principal charm.

The Highest Bidder is having a most prosperous run at the Lyceum, where it is now in ita second month. The auction and turnstile scenes are especially enjoyed by the spectators, while Mr. Sothern and Mr. Lemoyne are followed throughout with applause and laughter. The comedy is capitally put on.

Mr. Mansfield's Summer engagement began auspiciously at the Madison Square on Monday night. If there were any doubt before hand as to the attractiveness of Prince Karl it was settled beyond question by the size and the hearty greeting of the audience. Mr. Mansfield acted the part of the noble courier with that quaintness and humor that have distinguished the work in the past, while his efforts to subjugate the Anglo Saxon tongue were as amusing as ever. Mr. Mansfield is a charming actor, and the refinement and intelm. Miss Bishop became a favorite with the au- ligence of his impersonation, in despite of the inferiority of the setting, demonstrates his

capacity for a higher class of work. The comedy is nicely staged, and the company supporting Mr. Mansfield contains several pretty oung ladies and a number of consciention ctors. Prince Karl will be a source of much pleasure to Summer playgoers.

The last performances of The Old Home stead will be given on Saturday. The charming rural sketch has enjoyed a career of remarkable popularity, having been represented continuously since the beginning of the year before almost invariably large gatherings. Mr. Marston's play, Hypocrite, will be produced at this house on Monday next with a cast composed of New York favorites.

Miss Pixley is giving the final performance of The Deacon's Daughter at the Union Square where she is to be succeeded next week by Mr. Hill's Irish comedians, Murray and Murphy.

Hercat, the manager of the "Olde London" Exhibition, has constructed an enter ainment-hall on the south side of the building. where he presents his magical and ventrilo quial entertainm nts every afternoon and evening. He has many novelties which have never before been presented on this side of the Atlantic. He is now showing the famous French illusion, "Escamotage d'une Personne Vivante, which was presented at the Eden Theatre, Paris, by Beautier de Kolta, the French magician, last June, and by Hercat at the Crystal Palace, London, a tew weeks later. It is executed very neatly, and in a vastly su perior manner to the burlesque attempts at the illusion which preceded it.

The Musical Mirror.

Much attention has been devoted lately by he knights of the camera to what is called Composite Photography. In this new branch of the art a series of negatives are taken from the members of a family, a group or an association, and the results combined, on one plate, in a picture which oddly presents the prevailing type of the whole class, while it clearly does not exactly resemble any one individual. So in operatie writing the art has reached a stage where each new production gives what might be called the Audran-Milloecker, Suppe-Sullivan type, while it would be as unkind as unfair to accuse the composer of directly and consciously filching from any one of his colleagues. So the score of Falka is distinctly class-music, and hardly original or fresh in any one bar or phrase; but it is singable and pretty notwithstanding. As for the book, why that is, if anything, more completely a matter of type writing than the score, and the libretti of the period may be pretty comprehensively summed up under one head of all-embracing manity. But perhaps this is just as well as it is. The plot and action in no sense strains the mind (except perhaps to find out what it is all about) and do not in the least distract our attention from the music. Gazing at the farrago of interminable, incomprehensible, inconsequential nonsense which does duty nowadays for an operette book, the average auditor may be imagined saying, like the Scotchman when reproved for nibbling his asparagus at

Falka, produced by Mr. McCaull's company at Wallack's this week, is a good representative of its class. There is a long and involved story about a comic military Governor, with an equally comic nephew, hotly beset by a slightly less comic gypsy chief, who insists on marrying him (the nephew) to his (the chief's) sister. In the meantime the Governor's niece runs away from a convent with a young farmer's son, and every one dresses up in improbable disguise, the men in girls clothes, the girls in men's, and everyone gets tangled up and tumbles over everyone else in the most kaleidoscopic and bewildering manner. Suddenly, "like the hand which ends a dream." the knot unties of itself, everyone gets comfortably married, save perhaps the nephew with his persistent bride, and the curtain falls on the usual chorus of bliss.

the biggest end-"Hech! mon, I pro-fur r-r-r-

De Wolf Hopper and DeAngelis carry the fun of the piece on their shoulders, or, rather, on their knees and elbow-joints. They don't sing much, but they kick. As it was said of Theo that she sang with her off hind leg, so these acrobatic gentlemen are beautifully tuneful with gruppetti of shins and cadenzas of ground and lofty tumbling. De Wolf Hopper, too, is pleasantly droll with his dry humor and apt retorts which-fire won't burn it out of us-we are sure he mainly makes up as he goes along. Marion Manola sings nicely and occasionally does a bit of really brilliant fioriture in the pretty music of her part, and Hubert Wilke is commendable in the comic ferocity and picturesque make-up of the Tzigane.

Altogether the piece promises to go well, though the dialogue and by-play would cer tainly bear a liberal cutting.

Mr. Duff revives Iolanthe under very pleasant auspices, with Lillian Russell as Phyllis, Rachel Bemeister as Iolanthe, Zelda Seguin as the Fairy Queen, Ryley in his well-known role of the Chancellor, and Dungan as Strephon.

There are many connoisseurs who incline to consider Iolanthe, in a finer musical sense, perhaps the best of the Sullivan operettes. The general public would certain'y not endorse the verdict, but the general public likes taking airs cost.

of a palpable tunefulness, and does not scrutinize too closely the more minute shades of refinement iu composition and dainty grace of conception which make this less popular work so charming to the trained ear. It was acceptably sung on Monday, throughout, and delightfully by Miss Russell and Miss Bemeister. Zelda Seguin has not quite the ample proportions, physical or vocal, for the Fairy Queen. We miss the splendid outlines and fine resonant tones of Aurusta Roche, who used to give such effect to the part in the early days of the opera in New York. In her hands the splendid air, "Oh, Captain Shaw!" became as solemn and massive as a chorale. Pity the noble music should be married to such humorous rubbish about the Fire Brigade!

The setting was as good as usual under Mr. Duff's liberal and careful management. The comely chorus girls, in especial, are rather more attractive than ever in their fleecy fairy dresses, which need only the electric bustlebattery and incandescent stars to make them quite complete. One does not like to think what the gorgeous robes of the peers cost the management, but the public finds them very splendid and cares nothing for the cost.

There have been a few changes made in the text and cast of The Pyramid at the Star. The plece will run one week more.

Erminie will be given to night (Thursday) for the four-hundredth time. The manageagement have provided unique and beautiful souvenirs for the occasion, consisting of bills of the play, bearing illuminated views of the

Gossip of the Town.



Flow Crowell, the popular young actress whose portrait heads this column, opens her fifth annual starring tour upon the New England circuit August 15. Her success has been notable and all indications point to a brilliant

The merry minstrels will all be in the swim in August.

Linda Dietz is spending the Summer at Milton on-the-Hudson. Dan Sully will celebrate Daddy Nolan's

Fourth of July in Portland, Ore.

Benj. Maginley puts in an appearance in Inshavogue at the Third Avenue Theatre next week.

H. Wayne Ellis' comedy, Bijah Frisbie—a domestic drama, dealing with American life—will be presented at Tony Pastor's Theatre on

T. D. Frawley has closed season with Denman Thompson and is at liberty for next sea-son. He is spending his vacation at his home in Washington.

Ben Grinnell has been re-engaged for the Kindergarden company. Mr. Grinnell has advanced rapidly in his art since he was a member of the vaudevilles.

Farmer's Daughter company, has arrived in the city, the season having closed last Saturday night. He reports a profitable tour.

Last week Emma Fossette pleased Harlemites with her performance of Kate O'Dwyer in Inshavogue and of Lady Adair in The Red Her work gives excellent promise for the future.

On July 9 Helene Adell closes a season of forty-four weeks. With the exception of a few weeks, business has been uniformly good. Miss Adell opens her next season at Holyoke, Mass., on August 29.

Wil. Lackaye, W. B. Royston, Eleanor Carey and W. F. Blande, the latter two having lately returned from Europe, have been en gaged for the Summer season at the Soldiers' Home, Dayton, Ohio.

Charles H. Keeshin will be business manager for the Andrews Michael Strogoff company next season. He was with the company in that capacity during the latter part of this sea son. Strogoff opens in New York early in August.

Charles W. Alison has signed with Morton and Southwell, of Philadelphia, as singing comedian in comic opera for eight weeks. The season opens in Philadelphia on July 2. His voice is a deep solferino with a sawmill re-

T. H. Winnett is the New York representative of the Windsor Theatre, Boston, Dr. C. E. Lothrop, a live business man, is the proprietor and manager. Time is all open. attractions as have not played in Boston during the past season are preferred.

Willard Lee is playing leading support to ulia Anderson in Inez. During the past sea-Julia Anderson in Inez. son he has been with The Silver King. Miss Anderson writes to say that the rehearsals of her company did not take place at the Lyceum Theatre, nor did Franklin Sargent direct them. W. L. Gleason is her stage manager.

Donnybrook has lapsed into the hands of its author, H. Wayne Ellis. The last per-formance with Tony Hart as the star was given last Saturday night. The author has great faith in the play, and says that if it is again sent on the road it will be with a good all-round company and no star. He believes that such a company can make the play a suc-

Nelson Wheatereft's new play. Gwys Oath, is in its accord week at the Walnut. Street Theatre, Philadelphia. Mr. Wheateroft is very well pleased with the reception of the play, and is now looking about for a manager for next season, as his engagement for the Lyceum stock prevents his going on the road. Adeline Stanbope has made such a hit as Gwysne that she will be starred in the part.

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At a public temperance meeting at Tremont Temple, Boston, some nights ago, the Rev. Dr. Hale said: "Mr. Richard Manrfield has awakened a most intense interest in that re-markable creation. Dr Jekyll ard Mr. Hyde, and no one has worked out the two sides of human nature with such success. The book how vice grows and increases in strength. weaker if vice is tampered with by even so slight an indulgence. If Sunday-school teachers will take Dr Jekyll and Mr. Hyde as their text book for the next six weeks, they'll have a larger attendance on the last Sunday than on the first.'

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The Giddy Gusher.

Your Gusher is accused of levity; and, in truth, this world seems a gigantic joke on the part of somebody to her, and even its troubles, as soon as they reach that position in the landscape that enables one to call them perspective, they are laughable. Still, she has her serious moments, and she struck one of them Saturday night. She was in a hard town small by, as the witty fellow in The Stranger is wont to say, and being "connected with the papers," was invited to attend a sort of diluted woman's rights soirce at a prominent lady's residence.

I think my gladsome appearance and buoyant manners rather impressed them, a previous idea having existed that a newspaper woman should be properly spectacled and be a proper spectacle of dignity and deportment. However, I blew myself up with three cups of weak tea and endeavored to sit on the seats and not on the arms of the chairs, tried my best to pull a mug as severe as those worn by my hostesses, restrained myself from interrupting the long-winded speeches with some hilarious expletives that, like Willis' prayer, "came thickly up for utterance."

They were all old, middle aged girls, and I don't expect to hear such an unbuttoning of spite and wrath and inconsistency again while I live, for I won't be lugged into that sort of society again as long as there are lunatic asylums and lager beer saloons open to me.

From five o'clock in the afternoon till nine in the evening the enormities of some men and the shortcomings of other men formed the topic of discussion. There were papers read; but if the subject was the difficulty of teething, or the evils of tight lacing, the "papers" left their teeth and corsets and took up manhis ignorance and annoyance, his supposed superiority and his actual inferiority. Along about eight o'clock I thought Daniel in the lions' den had a pleasant situation compared to that of any man who would be dropped in among us. But the door-bell rang at nine, the first installment of men arrived, and if ever I was knocked out by a sudden change of atmosphere it was when all these infuriated Tabbies gathered round those Toms and purred like cats over sauters of milk.

The woman who oppressor held 'em in the dust," dusted up to the oppressor and nearly flung herself on his neck.

The woman who had told of the men "reeking from bar-rooms and soul-stained from dalliance with Delilahs," didn't dally a minute in getting so close to one of these wretches that she might have been taken for a side door to a bar-room herself.

Now, mind you, during the readings and discussions of the afternoon I had behaved myself and never said a word. Some firebrand of a man suggested now that I should be heard from. I don't know what I might have said in the seance, but the conduct of these petticoated hypocrites rankled like a thorn in my gentle bosom, and if ever men heard a man's rights speech they got it from the Gusher.

You bet I'm never asked to meet that gang again.

The only sentence I uttered that accorded with the early views of the afternoon was the remark I made that there was no superiority about man except that which was made by woman's inferiority, and I suggested as a remedy that every mother in the land, no matter what her exchequer, should not only have her daughters taught some self-supporting work, but see that they exercised the ability acquired until they felt within themselves the power to provide for their wants and no dread of being thrown on their own resources.

It's the dreadful idleness and helplessness of woman that is the mischief—girls think of life only as a state of being provided for by men. To get married and have some man to pay her bills is the decent girl's aim in life—to have some man to pay her bills is the aim of all the rest. As long as that state of affairs exists women are going to be subject and inferior. Those women who do get into business are more successful than men. Those women who have higher aims than merely being provided for get on very well.

The Lord never intended woman to be the weaker sex mentally or physically. It's the way she has lived that makes her muscles flabby and her brain mushy. Go out in countries where they yoke up a woman with an ox and plough the field with her. You'll find when you talk to the man who drives this beautiful X match team that he's an enervated, muddle-headed cuss far from benefited

by his idleness physically or mentally.

A woman's got lots more works in her than a man. She's capable of better things. You don't want to tell me a Waterbury watch is superior to a Geneva full-jewelled movement, do you?

I went down on the coast of Brittany once with a fine, delicate lady who had been put to nurse there when a child. She had a foster-sister to whom she was deeply attached—a big, coarse, red creature with muscles like a man—who did men's rough work. This lady friend of mine had offered (when at the age of twenty she had made a wealthy marriage) to do everything for Jeanne; got her to leave the coast and go to Paris for a season. But the spirit

of a man, and a tough, independent existence, had more charms for her than any other life. She went back to her fishing smack and hard times. Then her foster-sister gave her a lift in the other way, and when we went down to visit her Jeanne was boss of three large buildings like rope-walks, and was one of the most prosperous of business people. She was putting up all sorts of fishes in tins for shipment to India, for long sea voyages and the like.

I never met a man more intelligent and sensible. One day I was speaking of the unending difference in the life and character of those two babies nursed at one woman's breast and said that it was blood.

"Oh, no," said Jeanne; "I can show you an instance. There's Sara, my head woman."

Now of all people I had met Sara struck me as an out-and out citizen of that rough coast. Why, Jeanne in her toughest seasons was like cream-laid note beside sand paper, compared to Sara, and Sara's history was this: She had been born in Paris, of a delicate, consumptive Parisienne; a very butterfly of fashion; a moth in the sun of fast life. Her father was one of the titled dudes of the period—a poor weakling, who depended on his valet to draw his breath for him. In this satin-hung, rosescented atmosphere little, puny Sara was born. She was sent off to nurse, and her miserable weakness made her dear to the strong-hearted woman who suckled her.

The mother died, the father died, and little Sara had no one to care for her. The fostermother just put her in with her own brood, and that milk-and-water offspring of Lubins' extracts and pate de foie gras comes up a female Sullivan. They put up a kind of mammoth sardine in pound and five-pound tins at Jeanne's, and I've seen Sara catch up a little car containing five hundred pound-cans and throw it on a track to be dragged by a simple, weak man into the sealing room just as easily as I could handle a box of cigars. They had fresh meat twice a week for the hands of the factories. One afternoon the donkey cart with three half oxen and some mutton broke down about a hundred feet from her foster-mother's dwelling, which was also the boarding house. Sara was mending a fyke by the fish packinghouse door. The donkey driver was a fellow of twenty-five, and stout enough. He sung out for a friend near to lend a helping hand. Sara got up, slung the half of an ox over her shoulder, and took Mr. Sheep under her arm and walked as straight as a flagstaff to the boarding-house. The driver, after being helped up by his chum, went off after her with his half ox and his knees bending at every step.

Sara beat old Hutchinson for lightning calculation. She kept the books, and fixed the money affairs for Jeanne. She was intelligent and intensely dramatic. She got to telling of a storm and wreck with loss of life that had visited the coast the year before, and never on any stage did I see more thrilling effects produced by attitude and gesture, or hear more passionate, graphic declamation.

She described the carrying through the breakers of a life line, and the stringing of a poor two-year old baby on it and its crossing through the waves half drowned, and how the women all fought as to who should care for the poor or ohan.

"Ah, they all have hearts down here," she cried. "Who knows it better than I—saved from the wreck by my life-line here," and she threw her brawny arm about the neck of the withered old woman who had brought her up from birth.

Speaking of babies reminds me that Ella Wheeler Wilcox has lost her child after a few brief hours of life. What baby songs we should have had this Winter. The literature of the little ones has met a sad loss. We have seen Wilcox (who is a commercial traveller) going up and down all the lines she has written since her marriage just as he does over the different lines of railroad. How she would have rocked and written up that poor baby that passed from womb to womb!

Heaven help her! But if it was ever to leave her behind in this world, how much better the little ship should hail her and go down in sight than keep in her company till she had put every chart and compass in its keeping, had put all her freight and ballast on board. Then, when the blast struck the little boat, there's a wreck and nothing saved.

I'm glad that Ella Wilcox has no little baby smiles to see in her sleep, no little, soft, cooing noises to remember, no little, clinging clasps to feel revisiting her empty fingers in her dreams. I hope she may never know them if she must one day lose them. That's awful rot the poet wrote when he said: "'Tis better to have loved and lost, than never to have loved at all." He'd never loved and lost a baby, be sure of that.

And Mrs. Wilcox herself is at death's door. I hope she may not enter it. She has written some very remarkable and distinctively American poetry, and each year she puts a bigger and brighter leaf in her literary chaplet, "which is what" the rest are not doing, as Maria would say.

The most of the living poets are pulling out their feathers whenever they need a quill.

I'm very much taken up with Bili Nye. I

do love a funny man—not a try-to be-funny one—there's an army of that sort—but an easy, natural kind of fun is a very delightful thing.

Mark Twain made a business of it and it has made a business man of him. The humorists of the press just now are very serious people. The only man I ever knew who was funny all the way through, who didn't hish up his jokes and can them as Jeanne did her sardines, was Artemas Ward, and I only met the last end of him as he was going off to England to die.

I know what the pictures do to me, so when I see Bill in the illustrative cuts without a hair between him and Heaven, I hope it's a mistake of the artist, and that he's young and a lusty liar likely to last.

"He's done me a power of good," as the old woman said. After my Saturday night lodge of sorrow, if I hadn't had a good laugh Sunday with Bill I don't know what would have become of your GIDDY GUSHER.

London News and Gossip.

LONDON, May 10. There has been but one production of any theatrical moment since my last, but that has been rather a big thing of its kind. On Monday Mrs. Bernard Beere commenced a season at the Opera Comique with an "entirely orig inal play" in four acts, entitled As In a Looking Glass, which has been adapted by F. C. Grove from F. C. Phillips' novel of the same name. The novel consists of selections from the Autobiography of a Woman of the World. who has a Past-with a very big capital P, bien entendu-and she tells the story of her present by means of excerpts from her diary, and a very painful, horrible story it is. The book is undeniably clever and has for some time past been the talk of the town, When the announcement was made of an intention to adapt the novel for the stage most people were lost in wonder as to what manner of method would be adopted by the adapter, for on the first blush-and it is full of blushes, or reasons for the same-the book seemed scarcely susceptible of dramatic treatment.

Mr. Grove went to his task with a good heart nevertheless, and, now that he has done his work it is but justice to admit that, all things considered, he has done it very well. The end more often sanctifies the means in the theatrical than in the theological world, and judging from the acceptance of As In a Looking Glass by the first-nighters on Monday there can be little doubt that the production of this play has broken the spell of misfortune which has for so long hung over a most unfortunate theatre. At the same time it would be idle to shut one's eves to the fact that Monday's success was due far more to the superb acting of Mrs. Bernard Beere than to the merits of the play in which the success was made.

The first two acts are virtually without incident, and everybody talks a great deal. Granted that the talk is smart and clever beyond the average. It is also brutally cynical unwholesome and of evil savour. In the third act the action advances, though strangely enough the interest seems to flag. The heroine has to play a part which is "against the audience" all the time-or at least up to the end of this act, where she shows that she really loves the man whose happiness she had previously wrecked. In the last act she pays the penalty of her misdeeds by a suicide's death, and here again was a reason why in nine cases out of ten the verdict at the fall of the curtain would have been unfavorable.

As I have said, nothing but Mrs. Bernard Beere's superb acting converted into a success what might by the turn of a straw have resulted in a dismal failure.

I may as well give you some notion of the plot. Mrs. Lena Despard is a divorcee. In the novel she has been divorced twice, but in the play once has been found enough. Anyhow she has by some mysterious means man. aged to keep her shame out of the papers. Though her manners are undeniably charming, her customs are somewhat free, and that she can manage to hold up her head at all in society is somewhat of a shock to those who believe that Mrs. Grundy's voice is still paramount in that mystic circle. Lena is desperately hard up. She is of course recklessly extravagant, and is besides an inveterate gamb ler. Moreover, she is perpetually blackmailed by Captain Jack Fortinbras, an unscrupulous scoundrel to whom she is bound by memories of that Post to which I have already alluded. Lena's last hope of rehabilitation lies in a wealthy marriage, and she lays herself out to capture Mr. Algernon Balfour. Algernon is engaged to be married to a Miss Vyse, who loves him with passionate devotion, which he returns with equal fervor; but of course Lena has got herself to look after-and she looks. By a short series of artful little manœuvres which would be very ingenious indeed if they had not been so extremely liable to be upset at any moment by either Mr. Balfour or Miss Vyse deviating-if ever so slightly-into sense. Lena breaks off the engagement between this devoted couple, and presently hooks Algernon for herself. A heavy bribe is the price of Fortinbras' assistance in the plot. and Lena, failing to complete her portion of the contract, the bully denounces her to her

husband on their wedding morning. She im-

plores forgiveness, but Algernon is obdurate, and poor Lena ends her strange, eventful history by an intentional overdose of chloral.

Count Paul Dromeroff, the chief of the Russian secret police, who in the novel poses as a sort of deus ex machina, turns up in the third act of the play, and as presented by M. Marius somewhat lightens the gloom by his humor. It was rumored in the theatre that he was made up in the likeness of Count Adlerberg, one of the secretaries at the Russian Embassy; but as I have not the pleasure of being personally acquainted with this gentleman, I cannot vouch for the rumor's truth. I noted, however, that the Prince of Wales smole an amused smile of recognition when Marius came on, and several courtly personages among the audience followed suit.

To Mrs. Bernard Beere I have already given unstinted praise. I will say, however, that it would be well for her to moderate the realism of her death-scene, in which she out-Fedora's Fedora. Herbert Standing lent her good support as the scoundrel Fortinbras: Mr. Rockland was manly and earnest as Algy Balfour, but is hardly big enough to play the lover to such a fine figure of a woman as Mrs. B. Eva Sothern had in the character of Miss Vyse a part unworthy of her ability. All she had to do was to look pretty and show herself possessed of a disposition confiding even unto imbecility. She did this charmingly.

. . . Among the other novelties of the week is the new ballet, Nadia, which has replaced Dresdina at the Alhambra. The last-named dealt with charming specimens of china and glass ware as represented by large numbers of more or less beautiful ballerines, led by several principal dancers of note. Nadia is a Russian ballet in two tableaux. Tableau I. is a local interior, wherein preparations are afoot for the marriage of Nadia to a young nobleman of the neighborhood. The bride-elect, who, as represented by Danseuse Palladino. wears less clothing for the ceremony than any bride-elect I have yet met, trips neatly on and signifies her joy to the wedding guests and to her future husband by various difficult steps and figures. The bridegroom elect and the guests do ditto, and then exeunt, apparently for a little refreshment, leaving Nadia solus. Then, to the accompaniment of supernatural music, there comes Demonio, a tall young masher, who, taking down a lute which happens to hang by the door, p'ays the same and also dances with such effect as to entrance and enchant little Nadia. So much so, that she again relieves her mind by dancing suddenly. The wedding-party, baving refreshed return and are about to haste to the wedding, when Demonio clutches Nadia and disappears with her down a trap.

In the next tableau you find that D. and N. have arrived in the bowels of the earth at a stalactite cave in the silver mines of somewhere. Here Nadia is regaled by all sorts and conditions of dances by the stalactites, who are lovely and often large young ladies clador partly so-in the most gorgeous gold and silver costumes ever seen even in an Alhambra ballet. Demonio again indulges in several pas de fascinations, to which Nadia replies in the same kind of leg-language and Demonio seems likely to a triumph in his bold, bad abduction-scheme, when suddenly the bridegroom-elect comes in, or rather down, and dances defiance to Demonio, and, ultimately amid an orchestral crescendo, d ductor and rescues Nadia.

The ballet was a big success not only saltatorially, but also in its marvellous mounting and its splendid characteristic music as supplied by M. Jacobi, the Alhambra's chief-of orchestra.

The aforesaid Dresdina, by the bye, is to be brought to your nation by Bolossy Kiralfy and Edmond Gerson, who propose to drop it into their grand spectacular production of V. Sar dou's Patrie. For principal dancer, Kiralfy and Gerson have engaged Antoinetta Bella, whom they describe as the "Etoile danseuse of the World," which is a polyglot way of putting it.

A novelty, which, like the wet-nurse's baby in "Midshipman Easy," uray be excused, be cause it is a "very little one," was seen on Saturday night at the Prince of Wales', where Cellier and Stephenson's comedy-opera Dorothy is still (at about its 220th performance) drawing big houses. The novelette in question was a piece of circumstance called Jubilation, and has for its themelet the misunderstandings of three pairs of lovers, sandwiched with many references, musical and otherwise. to the Jubilee-craze which is just now running riot in these our islands. The libretto (the guips and cranks of which caused much merriment) is by Richard Henry (otherwise Richard Butler and Henry Chance Newton), joint authors of the Gaiety burlesque, Monte Cristo, Jr, which is going on toward its 150th performance. The music of Jubilation is by Ivan Caryll and H. J, Leslie, and bright and charming music it is.

The little piece was capitally acted especially by Arthur Williams as a rum octogenarian of ultra loyal tendencies, who always makes a profound obeisance at the memion of

the word Jubilee; and by Harriet Coveney as as a romantic middle-aged servant.

On Monday Irving and company revived. The Merchant of Venice at the Lyceum, and were rewarded throughout the evening with the enthusiastic applause of one of the biggest audiences ever seen, even at the Lyceum. Irving was of course the Shylock, one of his finest impersonations, and Ellen Terry again charmed all and sundry by her acting as Postia, a part in which she, like a certain ancient mariner's watch, is "ekalled by few and excelled by none." Irving's next revival, due on the 28th, will be Louis XI.

The only new production at present announced for next week is Peaceful War, an adaptation by Sophie Scotti and L. Wagner, to be tried at the Prince of Wales' matineer next Tuesday. This piece is from Der Krieg, im Frieden, and was Englished here two or three years ago by Moths Harvest H. Hamilton, under the title of Our Regiment. If I recollect rightly you Americans have a version of it called The Passing Regiment.

Some months ago, in a drama called A Dark Secret, played at the Standard, an East-end of vast dimensions, there was a scene representing the Thames at Henley during regatta time. This was shown by means of an enormous tank of real water, on which real boats, real swans, etc., floated more or less serenely. For the forthcoming drama at the same house we are promised a sensation scene showing a storm at sea. For this vast quantities of real water will also be used, with a real lifeboat struggling madly with real billows, which will be produced by means of a certain mechanical invention the true inwardness of which I am for the present forbidden to divulge.

Lovely Mary, which her other name is Anderson, put up Dean Milman's sombre tragedy. Fazio, at Liverpool last Saturday, and accord ing to my correspondent in that region, awakened great enthusiasm as Bianca, the jealousywrung and terror-stricken heroine. Forbes Robertson is also said to have scored as the gold craving murderer, Fazio, and most of the rest of the cast acquitted themselves fairly well. Mary (who has wrought sad havoc in my heart) claims to have just discovered that Fazio was founded by Milman on a murdes case which was agitating Florence at the time of his (M.'s) visit. If Mary had consulted her taithful Gawain, he could have told her all about that long ago.

Grace Hawthorne's successor at the Olympic, Agnes Hewitt, proposes to commence her management of that house on June 11, when she will offer Henry Herman and Freeman Wills' new drama, The Golden Band, which of course means A Wedding Ring. Among those known to Americans at present engaged to support Agnes are George Barrett, Brandom Thomas, J. P. Burnett (husband of Jenny "Jo" Lee) and J. G. Grahame. Miss Eugenie Edwards (Mrs. Henry Herman) will also be in the cast.

We are to have some more Brown Pottery -at the Gaiety to wit. On June 20 Mrs. J. B. P. will commence a season there with an adaptation of Delpit's drama, Faustine de Brenia, which was recently produced at the Paris Ambigu, Henry Irving secured the English acting right of this play some time ago, but has generously waived his claim in favor of the lady, who, he believes, will dobetter next time. Anyhow, Irving thinks a ought to have another chance, and she is going. to have it. Mrs. Potter will of course play Faustine. The name of the gentleman responsible for the English version has not ver been made public, but rumor points to Herman-Merivale of Forget Me-Not fame.

This (Thursday) afternoon yours truly and several others of more or less light and leading were summoned by Henry Herman to the Midland Hotel to welcome Wilson Barrett on his arrival home from your hospitable shores. We went gladly (at least most of us did) and found Wilson looking remarkably well. In reply to a brief but earnest speech of welcome given off by the spokeswoman, Mrs. Bernard Beere, Wilson Barrett spoke highly of America and of its natives and hopes that for his sake all concerned would heartily welcome any or all American artists who might comehere. Of course we all said "Yes, yes," etc. etc, but the request and the reply were alike unnecessary, for we always do welcome American artists whenever they are worth welcoming, which is mostly, and of course your Americans do the same by us.

But enough on that head. Barrett's speech was vigorous, honest and manly, and he said among other things that he hoped shortly to be hard at work among us. I hope so, too, for in spite of his several little mistakes, he has always worked well and has kept many people going; therefore do I hope he will prosper. The reception was not without its humors, the chief of which was the oratorical attempts of an American lady journalist artempts of an American lady journalist present to capture an advertisement for the paper she represented on the other side, and her ultimate dragging of that paper's title in by its teeth, if a title may be said to have teeth. Her welcome of W. B. back to his country was hailed as a genuine bit of leave

PROVINCIAL

At the Boston Museum Dalv's fine co. appeared during the week in The Taming of the Shrew, and made a great success. Ada Rehan's Katharine was of course the principal hit of the piece, though James Lawis' quaint humor in the character of Grumio was exceedingly neat, and indeed it would be difficult to weigh down any of the characters with overpraise. It is don'tful if the play was ever before given in Boston in its entirety: certainly no one with whom I have appoken remembers ever having seen it or heard of its presentation. The houses were crowded at every performance.

presentation. The houses were crowded at every perormance.
The week began at the Globe Theatre with The
Mikado, which was presented in fine style with that
matchiess Pooh-Bah, Brocolini. Charles Reed's Ko-Ko
was not quite to my liking, though he invested the
character with much individuality. I think if Managers
ketson and Rich could have exchanged Mr. Reed and
Mr. Thorne, both The Mikado and avangeline would
have been more evenly equipped. Later in the week
he first act of The Mikado and the second of Ruddy
pore were given, and still later Ruddygore was given
matirs.

the first act of The Mikado and the second of Ruddy gore were given, and still later Ruddygore was given entire.

Evangeline continues at the Hollis Street Theatre, where probably it will continue for some time.

Herrmann continued a second week at the Boston Theatre to fair houses.

At the Bijo Theatre Little Em'ly was presented with George Fawcett Rowe as Micawber. Mr. Rowe showed an intensely keen appreciation of Dickens' hamor, and in this version perm ated the piece so thoroughly that the name should have been changed from Little Em'ly to Micawber. His make-up was capital, and his personation one of the very best I ever saw, not only in manner and method, but in facial expression, which at times betrayed the most grotesque humor.

Jim the Pennan did a large besiness last week, the closing one of its long rus.

Domybrook was the Howard Athenaum attraction of the week, with Tony Hart in a rollicking Ivish character. The second act of the play had lots of fan, dancing, stc., and the honors were pretty evenly divided between Mr. Hart. T. J. Crosin and F. E. Smith, all of whom did some clever dancing

Lone Pine was seen at the Windsor Theatre. It is a Western drama, not unlike many others, in which Kitty Powers as Nagget Nell made a successful appearance.

Farry Lucy and other attractions were seen at Anstland Stose's.

At the World's Museum and Keith and Bacheller's the usual streations were seen, at the former Professor Hadiey adding to the interest by entering the cages of lions and targers at various intervals.

The usual Sunday evening concerts, which call for no particular mention.

mather.

W. W. Tillotson is one of the happirst men in Roston, ring to the success of avangeline, and beams all round the Hallin Street. Theatre lobby. He is renew-g the popularity he made at the Park here several

wing to the success of avengeline, and beams all recond the Hollin Street Theatre lobby. He is renewing the popularity he made at the Park here several seasons ago.

Evengeline will probably ren all Summer at the Hollin Street Theatre. Veryona farbase will doubties appear in the title role soon. Louise Montague, while fever is some things, has little or no concection of the part, because it really is a part, and has a central idea. All right, Mr. Rice. No. thank you. It is too warm to take anything strong) I shall certainly go to see Miss farbeau in the character, and think, since she has made such decided successes in other roles, that she will set fall in this. Other counces in Evangeline probable are George Schiller instead of George Thomas as Le Blanc-which will be a decid d improvement, broanse, as clever as Mr. Thorae is, he does sof understand American humor—and Fay Fumpleton as abriel.

There is a rumor that this is the last session of Edward R. Syram as besiness manager at the Park Theores and Frank J. Filling at the Globe. Mr. Evan has been in his possition for seven or eight years. No one is mentioned yet for the succession. Mr. Pilling's successor in said to be Chrise Grove.

The Sunday Reserd, in a mention of Fay Templeton, mys: "Miss I empleton as possers at Oastand Garden at type in The Mascott and made a great hit.

The Corair will come to the Hollis Street The reprobably in Sentember. Some first Secret ye being painted for it, and Mr. Tillottson tells a Record is mistaken. Miss Templeton appeared at Miss Street The are probably in Sentember. Some first Secret ye being painted for it, and Mr. Tillottson tells a Record is mistaken. The corair will come to the Hollis Street The are probably in Sentember. Some first secret ye being painted for it, and Mr. Tillottson tells a Record is mistaken. The corair will be a Summer concert Garden at South

chart has interror of the teat will make one of the most beautiful stage pictures seen in this city is many years.

There will be a Summer concert Garden at South Boston City Point the coming Summer, under the management of Frank Oira d. known for so long a time as Tony Postor's right-hand man.

The Firstes of Fennance will be the opening Gilbert and Sulivan attraction at Oahland Garden, given by the Brecolint Owera co.

What! What! Listen to the "Table Gossip" of the Gishy: "Good punishment for the young women notorious for devocion to actors would be the snubbing of them by all their respectable acquaintances."

F. E. Pond w li be the menager of the new-old organization of the Ideals, composed of Mar e Stone, H. C. Barnabee, Tom Karl, W H. Macdonald and others.

Ldwin Hooth and Thomase Bailey aldrich occupied a box at the Boston Museum Monday night to see The Taming of the Shrew.

There is considerable smiling in Boston at the expense of E. H. Vanderfelt, who left the Boston Museum because he had to appear in Harbor Lights nearly the entire season, and who in all probability will appear the entire coming season in the ame play. These are indeed hard lines.

Charies H. Perry, the ticket agent, W. A. Given, the

d hard lines.

rries H. Perry, the ticket agest, W. A. Gives, the
usher, and Sel Keene, the advance agest, of the
Street Theatre, will have a benefit Sunday eventhat theatre. Alice Carle, Helen Carter and
a will appear. They will have what they deserve—
weed homes.

fat that there is a support. They will have what they denote the support for t

PHILADELPHIA.

Nelson Wheateroft's new play, Gwynne's Oath, has been seen during the past week at the Walnut birreet Theater, and was generously received. The story of the play, breefly told, is as follows: Gilbert Archer, a miserty old gambler, is murdered by Harry Vessy, affast Horace Voulard, who owed the old man money. Archer postpones his death long enough to enable him to write a few ineas to his daughter, begging her to avenge his murder; but his strength fails him, and Richard Welbeck, the girl's lover, happens in just in time to oblige the old man and finish up the epistle by writing at his decision the name of the murderer, Horace Voulard. Harry Vessy afteward meets Gwynne Archer, the daughter, in the house of his note, Sir P. arse Parker. She having become joint heir with him of his uncle's wealth, he strives to make her his wife, and to further this end, he tries to throw suspicion of the murder upon Richard, the faithful lover, whose tender passion is alone displayed by his untiring seal in a sking for an object to be devoured by ear wenge. co. Gwynne, having pondered so long upon the performance of this filial, womanly and Christian duty, finally takes to alseep-walking as a recreation, and during one of these somnambulistic excursions, is rudely awakened by Harry Vessy, who, having shaved off his beard, presents to her astonished gaze the face which she had seen peering in at the window. In crueil wantomeshhe afterward allows him to press his suit, and then denounceshim as a murderer. Jim Richards, his companion, who had witnessed the murder, has discovered that Richard Welbeck saved his (Richard's) boy from dea h by drowning, and consequently his sont is flooded by a virtuous resolve, and be in turn demonder the more of the province of the surface of suspesse is entirely wanting. The audience sent the murder committed and during the critic, and virtue would save proved trumphant if virtue had been a factor in the drams. In all of this there are opportunities, of which the adventue of the plot, b PHILADELPHIA.

handled more in the spirit of broad humanity. Our sympathies now are not touched for the hero me, in becoming an avenging Nemens, cannot not be a lovable woman.

The play was afforded all the advantages of an excellent cast and good staring. Adeline Stanhope, as Gwynne Archer, displayed dramatic ability of the highest order. Her alsep-walking scene was awesome and thrilling, and throughout the play, wherever strong feeling or emotion was needed, abe was equal to all requirements and dominated the situation. Mr. Wheatcroft admirably handled the thankless part of Harry Vesy; but his frank, houest and handsome face was sadily at variance with the contemptible character as assumed. George R Edwon, as Jun gave no an exhibit by gas Frenchman Med Jung save no an exhibit by gas Frenchman Med Jung save no an exhibit by gas Frenchman Med Jung save no an exhibit character. Howard Coveney was satisfactory as Richard Welbeck; but the weakness of the part forbids further praise. The rest of the people in the cast were well chosen; but as I have seen all of them in better parts, I will not pay them the poor compliment of a formula o words. Gwynnes Oah continues another week, where Rosina Vokes and her comedy co, were seen in Robertson's Caste Taking it all is all, a better performance of this charming comedy has rarely been seen. There were one or two weak spots in the cast, but Miss Vokes was the ideal Polly and Mr. Elliot was not thoroughly true to nature an old Eccles that he could scarcely have been is improved in the cast, but Miss Vokes was the ideal Polly and Mr. Elliot was not thoroughly true to nature an old Eccles that he could scarcely have been improved in the cast, but was somewhat too nest and refined for the pre-formance was a treat that is rarely offered. This, the last week the week week and an entitled to more credit than he has herstofore received. Miss Banni ster was a very pretty and interesting Kither, but lacked voice. Weedon Grossmith was, as usual, very amusing as Sam Gerridge, but was somewhat too ne

speach.
Colonel William E, Sinn came over here last week and
attended a performance of Gwynne's Oath He afterward highly compl mented Miss Stanbore upon her excellent performance, and had a pleasant chat with Mr.
Wheatcrof; concerning the future prospects of the play.

CINCINNATI.

CINCINNATI.

The only local amusement resort open current week will be Havin's Theatre, the attraction announced being James Douglas' drama, Labor and Capital, presented by a cast almost entirely made up of Cincinnati talent. The verformance is announced in the interest of the advancement of cooperation, and, appealing to the sympathies of the laboring class at cheap price, may prove reasonably successful. The author will assume a prominent role.

The season of the Loder, Retlaw and Alton Specialty co. closed anocessfully at the People's May 29, the main feature of the week being the German business of Loder and the gymnastic specia ties of Retlaw and Alton. The bouse will remain closed current week, reopening 5 with the Adamiess Eden comb. -s the attraction. The Boys will be closed current week, reopening 5 for the Summer season with Sam' of Posen as the imagural attraction.

Manager James E. Fennessy will return to the city about 1.

Charley Zimmerman, of Harris' Museum, and Alphonse Henck, tickst-seller at Heuck's Opera House, are both employed at the Latonia Race Course during present meeting.

Adam Weber and the Heuck's Opera House orchestra will give a series of Summer evening concerts at Welert's beginning June 1.

Adam Weber and the Heuck's Opera House orchestra will give a series of Summer evening concerts at Wielert's beginning June 1.

The portals of Coney Island will be thrown open on 1, and among the special attractions an sounced at that popular resort will be concerts by the Cinciunuti Grand Orchestra under the direction of Louis Ballenberg every Tuesday, Friday and Sunday.

Rd. Snyder, brother-in-law of Manager James E. Fennessy, of Heuck's, will represent the Charies E. Verner-Shamus O'Brien c.mb. in the capacity of business manager this season. having been re-engaged.

Among the schemes on the tapis for coming season will figure the American Co-operative Dramwick A sociation, headed by W. I Sham, of the Evening Post, and if the project is an smritorious as the title is lengthy, the success of the enterprise is assured from the outset. Three new (entirely new) plays, respectively designated Our American Cranks, The Soul of Honor and a dramatization of Plutarch's "Life of Themistocles," D. B. Hughes, the well-known artist, will attend to the scenic department, and the initial performance will be given at the Grand Sept. 5.

Esther Lyons will open her season at Danville, Ky., on August 1, presenting The French Spv.

Manager Harry Rainforth, of the Grand, is a pronounced admirer of baseball, and he and his es imable wile can be usually located during the pleasant afternoons at the Cincinnati Park.

Havlin's Theatre will be extensively improved during the Summer, and the seating capacity will be considerably enlarged.

With light opera at the Highland, vaudeville at the Pople's and outdoor amusements at the Coney Island of the West, the residents of Circinnati can congratulate themselves upon a variety of Sum er attractions.

Prof Adam Weber and his orchestra will furnish the music for the Order of Ciscinnatus during the introduction of the spectacle, Rome Under Nero, at the Union Ball Park, in August.

CHICAGO.

CHICAGO.

When Maurice Barrymore wrote Nadjezda he framed a strong drams on a weak foundation, for, however admirable the acting, it cannot subordinate the utter depravity of the theme, hence the public have been forced to tolerate a story that was revolting while urged to appopland the actors who gave it life. The feeling of disgust at the theme outweighed that of pleasure in the acting, and so the play was coldly received. Modjeska gave evidences of a tragic power hitherto unsuspected in the dual roles of mother and daughter, but it is not the sort of play one likes to see her in. Ian R. bertson scored a success as the duke, whose decrept vice was so realistic as to make his death a desirable event. Mr Barrymore and Mr. Vandenhoff were also good. The Opera House will now reman a cosed ut til June s. when Captain Alfred Thompsoo's geat spectacular, Aladdin, will see the light. It should be mentioned that Modjeska's four weeks were very prospe ous at Hooley's, the audiences being only fair in size. This clever young actress should have at least a change of bill, her present sole reliance in Caprice being hardly up to the times. This week the anxiously waited for treat of the siason, the Daly Comedy co., will be gun its engagement with Love in Harness.

Louise R al in Fortune's Fool did not draw many people to the Grand It was an open week engagement and some mediocre cos get into 6 st.cl as house, quite often, because there is nothing better to be had. It is week Professor Cromweil will inaugurate his series of art becures.

Dion Bouticault has appeared in The Shaughraun all

week at McVicker's before large and appreciative andiences. This week he will play Fin MacCool, The Jilt, The Shaughraun and the one-act comedy, Kerry. A. M. Palmer's co. in Jim the Penman June 6.

Haverly's Minstrels found a popular welcome awaiting them at the Columbia. The performance is up to the standard of the manager, and has some cap cisilly good singers. The co. remain another week. The only announcement made for the week of June 6 is a matinee performance of Fedora by Sarah Bernhardt.

Mestayer and co. in We, Us & Co., has packed the People's every night. This week the new melodrama blackmail.

Jeffreys Lewis appeared in Clothilde at the Standard and made a favorable impression on fair-sized audiences. Two performances of Rosedale were given on Sunday, May 20, by W. H. Murdock and co. The week will be given up to an U acle Tom's Cabin co.

Will C. Cowper's drama, Blackmail, is a good piece for the minor theatres, and he has scored a success in it. There is lots of excitement in it for the people who still love to see virtue triumphant and the villain beaten on the stage. The Academy found it a good card. This week, We Us & Co.

he Bijon Opera co. begins a Summer season at the Windsor this season in Fastine, a re-christening of Victor the Bluestocking. The co. includes Louise Searle, Ada Somers McWade, Webster Norcross, Dr. C. T. Barnes and other local talent.

The Daly and Palmer cos. will not play on Sunday, a rule that ought to be observed in a good many other organizations that profess to be first class. May should not an actor have a day of ren? No reason on earth except the cupidity of pennywise managers.

Ed. Harrigan and his conedy co. will give a week of his famous character plays in this city soon, stopping on his way to California.

Tony Pastor and his specialty troupe will be at the Columbia Theatre the week of June 6

John Jack, the popular actor of a decade ago, and his handsome wife. Annie Firmin, will open the Waukesha Opers House for a Summer season this week. The New Magdalen is the f

SAN FRANCISCO.

MAY 84.

SAN FRANCISCO.

MAY 14.

The talk of the hour is Bernbardt. The sensation is complete, and none the less so b cause of the fact that she wears clothes, has hair on her head, walks around on only two legs—just as other women do. It is a singular fact and none the less true because of its singularity, that Bernhardt was expected to make her entrances on her head and her exits on all fours and turn back handsprings in the meantime, and because she didn't, as said before, the sensation is complete.

Bernhaudt. I fear, is a failure financially. There have been two excellent houses—at the Baldwin—one, the opening night in Fedora, the other with Theodora last aight. For Camille Tuesday night of last week, business dropped down stairs to small proportions. Wednesday, Adrienne drew sonsewhat better, but whether or not Adrienne did it is a question, for nine bexes were eccupied by managers, critics, owners or proprietors of newspapers, actors and the landlord's family. From From, Fedora, Camille and Lar'y Clare filled out the rest of the week to fluctuating attendance.

The only other opening this week was The Professor at the Tivoli with James O. barrows in the title role, supported by about the same cast as in January last. This should serve as an excellent revival, as it was withdrawn at that time, while drawing very good houses. Widow O'Brien will tollow, with She in preparation. The latter is a dramatization by Mr. Barrows of the popular sovel. By the way, Mr Barrows is now the Tivoli stage manager, vice W. F. Rochester, who resigned that position and went West to jun his invalid mother.

Harbor Lights at the Alcasar begins the second week with no diminution of interest or attendance. Indeed, the S. R. O. sign is out every night, which condition of things is likely to go on for a good old-fashioned run. I hope it may.

Frank Daniels is now in his third or closing week at the Bush, and the fullness of that cory house each night suggrests the fact that the friends of Daniels are up to sauff—they know this is the last

Hattie Moore's part of Peggy in Haibr Lights is well done, and her sailor a.mg receives much applause.

After Held by the Enemy at the Baldwin comes Mrs. Langtry in Lady Clancarty.

Aftered Ellinghouse, formerly of the Eden Musee, is looking after French and Sanger's interests in Harbor Lights.

Manager George Walleard's face is wreathed in smites since the emphasic hit of Harbor Lights.

Ben Cullen and f. N. Dumphy have formed a constitution of the Baldwin.

George Hell, Frank Dodge and James Lang are on the list of those who are responsible for the pretty stage pctures of the Alexar, Harbor Lights.

Arthur Branscomb has joined the journalistic forces of the Examiner.

Daily Report: 'Did you meet Cholmondley Jones of the Examiner.

Daily Report: 'Did you meet Cholmondley Jones of the National Opera co? N.! Then you missed an opportunity. Jones is the press agent of the co. He furnishes the news. He tells the papers who's who and what's what in advance of a performance, and, following Pooh-Bah's advice, does not stint himself, but does it well. A Fellow of Oxford, therefore a scholar as well as a gentleman—affable, entertaining and frank as a boy, Jones made more friendships in three weeks than he could break in a lifetime. I am afraid we ne'er shall see his like again.'

Frederick Warde's co. sails for Portland s. His season closes in Denver. On their return to this city George Watson leaves them.

Gus Levick has become quite a favorite with the Alcazar ladies.

To morrow the Morrison co. arrives from Portland, It leaves immediately for Los Angeles to open 30 in A

Gus Levick has become quite a favorite with the Alcazar ladies.

To morrow the Morrison co. arrives from Portland. It leaves immediately for Los Angeles to open 30 in A Celebrated Case.

William B. Gross arrived to-day, having come to interest us in Janesh.

Tom Williams says in the Past that Louise Dillon has played her part in field by the Ecsemy 424 times. Isn't there some mistake herc, Tom?

Frank Daniels, who leaves the Rag Baby in June, is one of the comicy attractions at the Bush Street Theatre in his new play, Little Puck.

It is said that Stoddard and Lee, of the Nationals, told a newspaper man of Los Angeles that they had invisted a good amount of money in real estate there, and after the opera season expected to return and grow up with the country. L'Allemand also whispered that she had purchased a lot and intended to come there to reside next year.

It now transpires that W. H. Coup didn't go to Australia with his horse-school because his partner, Mr. Buckley, dreamed the vessel sank.

Soeaking of Australia, a letter to a friend here says:

Buckley, dreamed the vessel sank.

Speaking of Australia, a letter to a friend here says:
"Berahardt. Langtry or Irving would make moory
there for six mostas. Avoid the three-headed monopoly monster; take new plays and a return ticket, or
don't go. Time of seasons: Melbourne, three weeks;
Sydney, three; Adelaide, one; Brisbine, two; Sydney,
return, one; Melbourne, return, one; Ballarat, one; Hobart one. In New Zealand—Dunedin, s; Christchurch,
nice nights; Wellington, sines; Naoier, five; Auckland,
twelve. here board steamer for Frisco."

Marcus M. Henry has been doing the Bernhardt
Foyer Fiashes in French for the Examinar the past
week.

Benefits seem to be the thing just now.

Marcus M. Henry has been doing the Bernhardt Foyer Flashes in French for the Examiner the past week.

Benefits seem to be the thing just now. To-morrow night Maicus Mayer takes one at the Balt'win-when Bernhardt will glay Fedora. Manager Charles P. Hall, of the Bush, has accepted a complimentary benefit to be given by the entire Rag Baby co. on Friday night. Charley's host of friends and the public in general will see that the house is a good one.

Helen Mason and Eleanor Barry are both plaving old women parts at the Alcazar. It is thought that pretty Eleanor Barry's Bridget is one of the best characters she has vet played.

Mme. Fallon was here with Judic.

Albert Smith made the models for Held by the Enemy. He is here in a similar capacity for Inigo Tyrtel's new play. He Natural Life. The Gatties will do it at the Adelphi, Loudon.

Alf. Hayman, Vola Allen and Leslie Allen have arrived and are all at the Baldwin Hotel.

Jay Rial. ff. red to lease the Grand Opera House two years, which the Newada Bank declined—very foolishly, I think. J. Kiali is a man of success.

Manage. Hayman has just secured Washington Irving Bishop, the mind-realer, for exhibitions here and on the Coast. Charles Froman will have charge of the tour.

Rose France has a sweet, clear voice, and by far the best among the Rag Bisby girls. Bessie Sanson evidentity has a cold. She reminds one somewhat of Alice Harrison.

The Nellie Boyd co, has closed season. J. J. Wallace, Carol Crouse, Frank Hatch and several others of the troupe have returned to San Francisco.

The Orchestral Union, with Herman Brandt as Director gives its fourth concert of the eighth season Wednesday evening at Metropolitan Temple. Mme. Toj-tti will assist.

Mande Granger, it is said, will reopen the Standard Theatre at popular prices.

W. A. Brady, the young actor who so successfully managed the stage and electrical effects of Mr. Morrison's Faust, will take out a co. of his own shortly.

W. H. I hon pun goes East soon to play his part of Alexy in Claus will also out a co. o

production.

In January of '68 Helen Dingeon at Ernst Schotte's concert sang an air from The Hermit's Rell, the opera which has just been presented at the Tivoli.

It is said by physicians that Mudj'saka's death scene in Advenue is truer than Bernha'dt s.

Viola Allew was last here with Salvini, Widow O'Brien is to be revived at the Tivoli shortly.

Cella Alaberg and Edith Carv are interesting spectators of Bernhardt most every evening.

Ethel Brandon, the new leading lady of the Alcaxar, who made her first appearance here last Tuesday night in Harbor Lights, has received the most favorab e criticisms. She is a very graceful and pretty actress and well seited to the character of Dora Vane. This pretty little theatre has at last supplied a long-felt weat.

Lilly Post left batterday afternoon for New York City to rej in the McCaull Opera troups.

May Dunn's admirers will regret to hear she does not come to San Francisco with the Daly co.

Seymour Locke and Pauline L'Allemand came up from Los Augelea to see Fedora.

Bernhardt has a hundred wraps. She goes from the stage to her coupe is costume of the last act, preferring to undress in her hotel, rather than in her stage apartments.

Minnie Huff the new prima donna at the Tivoli.

stage to her coupe in costume of the last act, preferring to undress in her hotel, rather than in her stage apartments.

Minnie Huff the new prima donna at the Tivoli, made a very pleasant impression in the Hermit's Bell Monday night. She sang the week through, but on account of throat trouble has been advised by her physicians to rest for a while, if she wishes to retain her voice. Helen Dingson has been recalled after only one week of rest, and it may prevent her trip East. She reappeared in 1 he Professor which was revived at the Tivoli last night.

Jay Rial, handsome as ever, is in the city making arrangements for the appearance of Bartholomew's troupe of trained horses at the California so. After their sesson here he will take them to Mexico.

It is reported that Edward Stokes is to build a theatre for Billy Emerson, the minstrel, who has just returned from the East.

It is now said that Dizey will come to the Ball win about sext Christmes time.

The Elks will have a benefit Thursday afternoon and evening at the Alcasar. Various volunteers in the afternoos, and Harbor Lights in the evening.

Joseph Mount goes East to become business-manager for Jeffr ya Lewis.

C. H. Livingston and George Field deserves special mention for the cleverness in selling opera tickets for Mr. Locke. They did it without any knock-downs or drag-outs.

Mr. Locke. They did it without any knock-downs or drag-outs.
The ushers at the Grand during the opera season merit any amount of praise. They actually seated patrons where they be onged.

Joseph Kralling has succumbed to the inevitable, given up, and gone to Skaggs' Spring to seek better health.

CLEVELAND.

CLEVELAND.

The only regular theatra open last week was the Cleveland, where Wilbur's Comic Opera co. began as engagement which will extend over three to five weeks, provided business kesps up. The co., which is headed by Susie Kirwin, gave the New York Casino success, Erminie, but under the title of The Vagabonds. The names of the characters are changed, but otherwise book and score are identical with Erminie. Mr. Wilbur claims that he is not guilty of piracy is producing the opera, but as he doesn't do the work under its proper title, there is room for suspicion. The Wilbur co. is not remarkably strong in comedy talent. Miss Kirwin, though her voice shows signs of wear, is yet an interesting and capable prima donas. She needs rest, and I unders and that she will not do so much hard work next season. This week The Merry War and Three Black Closks will be sung. Business last week opened light, but during the last sights the houses were packed. As ten and twenty cent seats are sold the houses have to be groot to clear any money.

Friday, June o, The Nacional Opera co. comes to the Opera House. The opening opera is Merry Wives of Windsor, followed by Lakme and Nero. The engagement is for two nights and a matinee, and Manager Hartz is smilling in anticipation of the large "take" which is inevitable.

The Clevaland Grays, our crack military organizatos, have resolved themselves into a monater amateur minstrel troupe and nave engaged the Opera House for three nights, beginning so. The first part will comprise the usual songs and chestuats, and in the olio the G ays will be seen in their famous fancy drills. Willard's painting, "Yankee Doodle," will be reproduced in tableaux.

At the Park the veteran John Ellsler is getting ready for production. June 6, the apectacular buriesque, Aladdin; or, The Wonderful Lamp. The Park artists are painting every secrety for the piece, and after the local run, Mr. Ellisler thinks of sending the attraction on the road.

The new faces at Drew's Dime Museum, so, were Frank and Mabel Ha

number of large photographs of herself with autograph attached.

Most every showman has his peculiarities, and Manager Wilbur is always carrying in his hand a stock of silver dollars which he in reasontly jingles. The music of the coin is more heavenly to his sordid ears than any warbling of his artists.

A. St. Lorens is running a female variety show at the Grand Central—a pretty house which deserves a better fate.

There is talk of re-opening the Academy of Music as a combination house with Harman J. Frentman, of Fort Wayne, as manager.

BALTIMORE.

BALTIMORE.

The second week of the Summer opera season at Harris' Academy of Music was eminently successful, and The Mikado was given by the McCauil Opera Consque co. in very attractive shape. Though the bloom of youth has faded from the cheek of his Japanese Highness, there was at enjyable amount of freshness and dash about the performance last week. Digby Bell's Ko-Ko is as funny as any we have seen, and Laura Joyce was Katisha to the Queen's taste. Annie Myers made a winsome little Yum-Yum and sang the music charmingly. The rest of the cast and the chorus were exc. lleat. This week The Crowing Hen will be the attraction.

This is the last week of the season at the Holliday Street Theatre, and the balance this year is on the right sid of the ledger. Rosina Vokes and her co. opened to a fair-sized house on Monday night is The School Wistress, and will give during the week Game of Cards, Milliner's Bill, Pantomime Rehearnal and In Honor Bound.

John Collins and Fred. Medinger and wife have closed their season with the Hardie-Vou Leer comb, and are at home here resting.

Hattle Weems, a young Baltimorsan who has adopted the stage as a profession, is billed for a benefit at Ford's Opera House; y Among the volusteers is H. J Conway, late manager of the Academy of Music. This is the first time he has appeared before the public in quite a number of years.

LOUISVILLE.

The Museum, the only place open, presented Shadowed Crime to very poor business. The play is absolutely without merit and the co, ditto. This week The Maniac Mother; or, The Boy Tramp.

The New Buck opens so with An Adamless Eden. A fine co, promised.

alive, but he will come near being a good second to any one that can be named.

The boycott still continues against the Musuum, but the excessive heat and the protracted season of melodrams—six weeks—is more effective than the seasoless, silly circulars that are issued.

The rift enterprise in consection with the Adamless Eden show will doubtless help to swell the receipts.

O. C. Merriwether, familiarly known as "Dinkey," is home after a laborious season with Effe Elisler. His old position under Marc Klaw is still open, but be has an offer to manage a new star. However he may decide the matter, a host of friends here wish him well.

IERSEY CITY AND HOBOKEN.

The Academy closed for the season s8, after a fairly successful season, during which Manager Henderson presented most of the best cos. and plays on the road. The work of reconstruction will commence at once and by the first week is September we are promised the finest theatre in the State. Later I will give a resume of the business does at the house past season. I would also take this opportunity to thank Business Manager Hyams for courtesies.

Rose Coghlan and her fine co., including Messrs. Osmond Tearle, Walcott, Lipman and McDonald, occupied the Academy the last three nights, s6-s8, producing Peg Woffington, School for Scandal and Lady of Lyons. The audiences were representative and appreciative—curtain calls being numerous. It was a happy stroke of diplomacy on the part of Manager Henderson to leave the pleasant impression of this excellent comb. on the minds of his patrons, in winding up the old house.

HOBUKEN.

The season of 1886 87 is also a thing of the past at

pleasant impression of this excellent comb. on the minds of his patrons, in winding up the old house.

The season of 1886 8y is also a thing of the past at Wareing's Theatre—last week being the finish. The closing performances were given by clever little Patti Rosa and a good co., including J. M., "Francoeur, Frank Tannehill, Jr., T. H. McGrath, G. Richards, J. W. Dunne, Mattie Rudersill, Tillie Shields and Cora E. Ferris. The attractions were Zip and Bob, and were accepted with evident reliab by the audiences.

In regar: to the future intentions of Mr. Wareing I have not yet heard authoritatively; but it is rumored that the house has been leased for a term of years by H. R. Jacobs, the well-known theatrical manager, who will make it a popular-price theatre, opening about Sept.

I twill probably be rented temporarily during the Summer. In reference to the staff of this house I would say that for courtesy and efficiency they are second to none. Treasurer Hoffman is particularly referred to in this rumning up. Mr. Warreing anys that the business at his house oast season exceeded his expectations.

Crosheim's Germania is still on deck, and now having an almost clear field will no doubt do increased business, if that is possible. The capable management and strict attention to business at this house is probably the secret of its success. Mr. Cronheim is ably assisted to this result by his clever lieutenants. Treasurer Schiller and Business Manager Hammond, who are grathenen thoroughly competent for their positions, and who are shortly to take a busefit. The attraction last week was a var-ety and vauderous. This week La-ry Tooley's Amusement Celebrities occupy the boards and will, no d. abt, please. Bookings are complete here until the house closes for reconstruction, about July 10.

The Carino and Gantzberg's Comique are doing their usual fair business and vardetty personness, will take churge of the tent show in Harlem. N. Y. He had a benefit at the Romanian Theatre, New York, of which he had long been stage manage

BROOKLYN.

Robert Buchanan's new comedy, Fascination, was produced at the Park Theatre on Monday evening with this cast:

produced at the Park Theatre on Monday evening with this cast:

Lady Madge Slashton, Cora Tanner
Charles Marlowe, Uriginia Buchanan
Rosa Delamere Minnie Conway
Arabelia Armburst Carrie Coote
Dottle Destrange Hels n Ten Brocck
Connie ni more. Georgie Levardi
Mrs Isaacion Lottie Campbell
Adel Helen Miswat
Duke of Hurlingham Lionel Bland
Lord Islay. Hal Clarendon
The Hon Sam Slashton Augus us Cook
Count La Grange P. A. Anderson
Captaia Vane E win Percival
Earle Sparks Robert Edeson
Rev. Mr. Colley Char'es Coote
Mr. Isaacson Leslie Edmunds
Jam's Ed Welcot
Mirlit n George Windson
Windsor Rebrit Edeson
Thomas A K. Matthews
Attendant Frank Fauham
The story of the play is that of a young girl who in

ST. LOUIS.

ST. LOUIS.

The National Opera co. opened a season of five nights at the Exposition Music Hall so Nero was the opening opera. The leading roles were well suny, and the scenery and costuming were magnificent. On the sight Faust was produced. Miss Juch was a superb Marguerite. Her voice has a tenderness and expression that finds full scope in this role. William Ludwig, as Mephisto. was almost perfection. Mr. Bassett. as faust, was a disappointment. His voice was husky; 'twas said he was suffring from a severe cold fessie Bartlett Davis oid full justice to the role of Siebel. The attendance was not commensurare with the magnificence of the production. For this week The Flying Dutchman, Orpheus and Eurydice and Coppelia are underlined.

Our Regiment was the play at the Peoole's last week. E. A. McDowell as the dude. Guy Warrener, was warmly received by old friends. Fanny Reeves as Enid Thurston made a favorable impression and played the character with intelligence. The Rev John Taibot of Nagle Barry was a good bit of acting. The attendance was fair, the weather interfering This week Ennis and Young's opera co. in Giroffe-Tiroffa.

The Bij in Opera co. is rehearsing at Uhrig's Cave. Eva Dunham, from Australia, is the prima donna. Ennis and Young's oc. is here, and Blanche Nichols, of Lum-Tum dance fame, has signed with it.

Yank Newell's Summer Theatre is fast approaching completion.

We will not suffer for light opera this Summer with

The Maniac Mother; or, The Boy Tramp.

The New Buck opens so with An Adamiess Eden. A fine co. promised.

Good business rules at the Grand Central, where a fair variety bill is offered. Emma LaMouse, a Louisville girl, does a neat turn in a song-and-dance.

The big opera festival at the Exposition opens; The preparations are extensive and everything no ints toward a big success. Some dissatisfaction is expressed at the seating arrangements, but the complaints made seem to be without reason.

The details of the Bernhardt trouble as given in the Kanass City letter in the last issue of The Mirror caused no little amusement here. It was cieverly set forth;

The Museum without the usual large audiences presents a strange appearance. Good business has been the order of the day for so long that something seems to be wrong when the house presents "a beggarly array of empty benches."

It is aid L. R. Wolfe, a young society man, will adopt the operatic stage. He possesses a voice of exceeding range and rare culture.

Theodore Leachman of the Museum, an incorrigible wag, says the current week's attraction at his house will be The Boy Mother; or, The Mansic Tramp.

Colonel Savage, business manager of the New Buck, will been fit 6 Gilday's Collars and Cuffs will be tild obtiless tate advantage of this opportunity of testifying to his popularity. A cleverer man does not exist, and the Whallens seem to appreciate his value, for behas almost absolute control of a place that is coning money.

George W. Mittehell, of the Shadowed Crime co., has missakes his calling. He may not be the worst actor.

regin seque men local have ducti into next wish tied will Op dre's conce sy 8. Ar after amus

Ta e

Row with morrow with four r last t in four r last t r las

Partional openations o

or season every many than tinue Greating Williams. Ro

eas at the Princess Rink the gast week, At the Won-erland the crowds have been, as usual, dense at ever-yerformance. The principal attractions have been the an who eats, plus and needles with as much relish as disary beings do pie, and Don Cameron, the Pennsyl-nsis dwarf and other lesser lights. Forenanch's Class.

CALIFORNIA.

CALIFORNIA.

LOS ANGELES.

Pavillon (McLain and Lehman, managers): The National Opera co, with Theodore Thomas' Orchestra, opened to a packed house in Lahme May 16. Lohengrin 17. Faust completely filled the house 18, when every seat and all the standing room was taken. Merry Wives of Windsor at matines 19 and Alda evening; very large houses. The engagement was to have ended with Aida, but having met with great success, it was decided to remain rest of week and produce Martha so and Mero 21. Lerge and appreciative andelences, especially on the closing night. 1 he co, may well feel proud of the enormous business, and the thanks of the community are due to Mesars. McLain and Lehman for their enterprise in securing the attraction. Costumes, scenery, music and all were of the best. The Dairymands' Factival 25, for six nights and matines.

Grand Opera thouse (Harry C. Wyatt, manager): Prof. A. E. Carpenter week of 16 in seances in psychology and mesmerism. Small business. Mme. Jan sh week of 21 in Princess Andres, Camille and Violetz. Lewis Morrison and Rose Wood west, 36 in Celebrated Case. Dan Sully 6. W. J. Scanlan 13, Mrs. Langtry 20, and Held by the Enemy 27.

Avon Theatre (Humphrey and Southworth, propriestors): The Pyke Opera co, tored a great success week of 16, standing-room being in demand the latter half, Much praise is due Mr. Mott, their able manager, 16, Much praise is due Mr. Mott, their able manager, 16, Much praise is due Mrs. Mott, their able manager, 16, Much praise is due Mrs. Mott, their able manager, 17, Prince Methusslem; 18, Queen's Lace Hankerchief; 19, Oath of Love; 20. The Milado; 21, matinee, Prince Methusslem; 18, Stockton Sheatre (Brady and Foran, lessees): Ben Cotton and his talented daughter, Idalene, assisted by the stock co, have been drawing crowded houses the past week. They play another week and are followed by the Louise Leighton Opera Co.

Louis Opera House (H. C. Gordsn, manager): Mr. and Mrs. George S. Knight Mw. at 16 vie in Opera Co.

Louis Opera House (H. C. Gordan, manager): Mr. und Mrs. George S. Knight May 16-17 in Over the Garlen Wall and Otto. Large houses; entire satisfaction. The specialities of the several members are new and eligit acreams of laughter.

cit screams of laughter.

SAN JOSÉ.

California Theatre (C. J. Martin, manager): Baird's Minstrels May so-st to very saisfactory business, on first evening the house being filled. Lew Benedict and Charley Goodvear did good work on the ends, and the belt-ringers added an attractive feature to the olo. The co. will go to Oregon in a short time, but gives no dates ahead.

COLORADO.

COLORADO.

DENVER.

Roland Reed is doing only fairly well at the Tabor with Hambag and Cheek. His engagement closes tomorrow night (Saturday). Mr. Reed was seen in Cheek at this house a few hours ago. Devil's Auction has first four nights of week of 30, and Mms. Bernhardt the last two. She opens with Camille. Frou-frou at the Saturday matinee, and Fedora at night. The prices range from \$\frac{1}{2}\$ to \$\frac{1}{2}\$.

Roland R ed plays the circuit, then goes East, and closes in Omaha 15. He opens next season at the Boston Museum, the last week in August.

The night after her terrible death, the remains of Mrs. George Turton (Grace Lessie) were shipped to Brooklyn for interment. The railroad will pay the expenses of burial.

George McFadden left for Roston Monday night. His stay there is limited. His Uncle Tom co, opens in these parts next season.

ese parts next season. Etta Butler, the Denver Katisha, is recently married "Y. forgotten her new oame.

Har y Hine, instead of going on the Leadville circuit for Mr. Reed, is tarrying here. He thinks Leadville a little high for him. Edwin Jack is doing the advance work.

vance work.

Things around the notorious Palace are a trifle more
quiet than they used to be. Mr. Maccarty, who imgarted the information, at a recent Elk social, that be
had travelled extensively, is down there. He is a com-

had travelled extensively, is down there. He is a comcdian.
Coup's h rse-show has week of 30 at the Rink. Then
it goe Fast, nst a lof West. Mr. Coup is now here.
McNish Johason and Slavin come to the Tabor week
of 13. I nev play the clicuit previously.
R. hand Reed brings out two new plays next season.
I was a witness to an a nusing scene at the d pot the
other night, when the Thalia co. was about to start
East. An excited liveryman was trying to collect \$5
from a member of the co.—the tenor, I believe—for
smashing a buggy. The man wendon't disgorge, and
the patr. I was called to arrest him, but just before it arrived the singer got aboard, and when three officers
flew through the moving cars no tenor could be found.
Another exciting scene was the narrow escape of a
friend of some of the members. In jumping from the
moving train he somehow got under it, and came within
an ace of losing his head.

CONNECTICUT.

OPER HOUSE (Jacobs and Proctor, managers): Stanley Macy's co. presented play, C. O. D., first half of wrek to fair business. The pirce represents a theatrical co. at a country depot and express office, and while trying to overcome the dilemma of securing their paper, which unfortunately is sent C. O. D.; are rescued, as it were, by the happy thought of the express agent, who joins forces with them and produces several sets of costumes, etc., which are stored in his office left by stranded cos. The second scene represents the stage of the joins forces with them and produces several sets of costumes, etc., which are stored in his office left by stranded cos. The second scene represents the stage of the local hail, and in the rehearsal and final production the cointroduce, singing, burlesques, etc. Last half of week the lordan Lamb-Price co, in their drama. On the Ro Gra ide, did a good business. The play is unques to aby a strong one, the plot is novel and interesting, and fescionates the audience like a thrilling story. Each character is well taken care of and could not be improved on. With above attractio the season closes. Ta en all together it must be considered a prosperous one. Some few bad plays, booked before the present regime took hold, refused to be bought off, and in consequence suffered financially, while the patrons did men ally. Messers, Jacobs and Proctor through their local representative, Charles Wing, and his assistants, have worked worlds of wonders in the change of conducting the business and have transformed the house into a pleasant and attractive place. Mr. Wing will next season represent Char es T. Ellis, and the best wishes of all go with him. It is not yet definitely settied who will tale his place. The rest of the attaches will probably remain the same.

MERIDEN.

MERIDEN.
Opera House (T. H. Delevan, manager): Herr Andre's Alpine Choir, and Tyrol-se co. in their pleasing concert for the benefit of the local Hospital Fund, May Arena: The Robbins Circus tents were crowded afternoon and evening to see an exceedingly clever and amusing entertainment. Entire satisfaction.

amusing entertainment. Entire satisfaction.

BRIDGEPORT.

Opera House (E., V. Hawes, manager): Rose Coghlan and her excellent co. appeared in Masks and Faces to a large audience May 95. Elks' ben fit.

Theatre Belknap (C. I. Belknap, mauager): Stanley Macy, supported by Laura Dismore and a good copresented his new musical comedy, C. O. D., to good business 96-38. Manager Belknap skowed his appreciation to his unbers for their season's service by giving them a benefit on Friday night, when a large audience was in attendance.

was in attendance.

NEW BRITAIN.

Opera House (C. L. Hopson, manager): The past season at this house has be:n very "uccessful; nearly every co. deserving good patronage has received it and manay of the best known cos, have done larger business than in any previous season. C. L. Hopson will continue the management for another year.

Ground was broken last week for the new theatre; particulars later.

Walter Thomas, of Booth's co., is home for the Summer.

Robbins' Circus tent was not at all crowded; there

DELAWARE.

Academy of Music (Proctor and Soulier, managers):
Frances Bishop's Mugge' Landing drew but indifferent
houses during the week, although the performance was
excellent. A Checkered Life opened the week of 30 to
good business. This week closes the season at this
house.

Orrin Brothers and Nichol's Mexican Village closed a fairly successful engagement s8.

DISTRICT OF COLUMBIA.

Ruin every day last week interfered very much with amusements indoors and out. There were not such crowds as the National Drill was expected to attract.

At Albaugh's, Claude Duval drew fair houses, and The Passing Regiment, at the National, did about as

well, though neither had the patronage that was looked Olivette will be the attraction this week at Albangh's

week.

Tim Murphy, one of "our boys" is in the Dreams co., and the play is to be handsomely put upon the stage, I am told.

Charles B. Hanford has been at home for more that a week. He goes with the Booth-Barrett co. next sea.

T. D. Frawley is home, too.

Opera House (C. C. Iones, manager): Pinafore was given May 25-7 to good houses. Home talent, assisted by Mrs. Louis Falk, of Chicago, as Josephise. Rockford Lodge, No. 64. B. P. O. E., was instituted as by Dr. S. Quiniin, D. D. E. G. R., and brethren of Chicago Lodge, No. 4. Thirty members were initiated, and a general good time was esjoyed by all.

DECATUR. Smith's Opera House (F. W. Haines, manager):
The Maude Atkinson oo. closed a week's engagement May st. Popular prices prevailed and large crowds were in attendance. The co. presented several standard plays. Jeffreys Lewis 7.

INDIANA.

Albecker's Ice Palace: The Hennessy Comedy co-put in a good week May 33 in a repertoire. Lillian De Gray is a very clever soubrette. Sid Smith also de-serves mention.

Gray is a very clever soubrette. Sid Smith also deserves mention.

Amat ur: The performances \$4 6 of Chimes of Normandy by the Ideal Opera Cub, a local organization at Evans' Hall, were greeted by full houses. The performances, artistically as well as financially, were a grand success. The scenery, painted especially, and the costuming were very fine. The following was the costuming were very fine. The following was the cast: Serpolette, Fannie Booth; Germaine, Mrs. J. B. Harrison; Gertrude, Miss Lula Link; Jeanne, Minnie Laval; Manette, Fannie Fisher; Suzanne, Fannie Wolf; Henri, J. A. McCoy; Jean Grenicheux, Dr. C. E. Pittman; Gaspard, Dr. Charles S. Archer; The Ballie, O. C. Decker; Registrar, W. K. Frick; Assessor, Frederick Geiger, Jr.; Notary, Charles Cevert.

TERRE HAUTE.

Opera House (Wilson Naylor, manager); Edwin Mayo, with a good co., won the approbation of fair audiences May 9; 8 in Davy Crockett.

VINCENNES.

May 97-8 in Davy Crockett.

VINCENNES.

Green's Opera House (Frank Green, manager): Edwin F. Mayo made a decided hit in Davy Crockett May 96.
Business fair. The Evansville Ideal Opera co. (amateur) presented Chimes of Normandy 37 to good house. The co. is composed of sixty people. Dr. Charles S. Archer, as Gaspard, made a remariable hit, and the general verdict is that he should adopt the stage at once. It is likely that the co. will parmanently organize for a season in September.

MICHIGAN CITY.

Opera House (Weiler and Lies, munagers): Felton and Connier's Star Theatre co. opened a week's engagement May 23, presenting Fog's Ferry. Change of bill nightly. Crowded houses; excellent satisfaction.

IOWA.

MUSCATINE.

Turner Opers House (B. Schmidt, manager): The
Kate Bensberg Opera co., May 24, in Sleeping Queen
and second act of Martha. B-d business.

Arena: Richard's Queen City Circus drew large
crowds 23-5. Good show for ten cents.

DAVENPORT.

Burtis Opera House (A. C. Man and co., managers):
May st, the Kate Bensberg Opera co. gave the second
act of Martha and Balfe's Sleeping Queen. The performance was exceedingly good and deserved a better
house. Evidently our people are economizing for Sarah Bernbardt's advent, which takes place 7.

OSKALOOSA

rah Bernbardt's advent, which takes place 7.

OSKALOOSA.

W. H. Andrew, aeronaut, of What Cheer, Ia., made an ascension evening of May 13 in a hot-air balloon. At a height of 300 feet, the balloon belig on fire, he fell, lighting on the fire-wall of a brick building, cushed to a shapeless mass.

One C. W. Simpson, representing himself as press agent for Barlow, Milt Simpson and White's (Archie) Mastodon Minstrels, made a date at Sever's Hall terb his presumed co. spent a couple of days here, left unpaid livery, hotel and newspaper bills, and after borrowing what money he could left for other green pastures It would save hotel, newspaper and livery men money if the would read Thus Naw York Mirkor.

King-Franklin Circus is billed for 8.

The Masonic Opera House is fast moving toward completion.

The Masonic Opera House is fast moving toward completion.

DUBUQUE.

Opera House (Duncan and Waller, managers):
Clark's Comedy co. to good business all last week Their repertoire embraced The Galley Slave, Queen's Evidence, New Hidden Hand, Banker's Daughter, The Shaughraun. T. a Nights in a Barroom and Planter's Wife, all of which were faultlessly rendered. Miss Francis, the leading lady, is worthy of special mention. Her songs, her natural case, her graceful movements, all her pretty ways, made her a decided favorite.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Minnie Maddern made her first appearance here May so to fair usiness. She is a charming and winsome young actress, and captured the audience at once. She was ably supported.

The Fisk University Jubitee Singers st; fair house. The audience were well entertained. Groçan's Elevation co., st; slim house. Play declared off s4; lack of patronage; money refunded. The Devil's Auction came as 5 to good business. The piece was put on in much better shape than on the occasion of its last presentation here. The specialty acts were splendid.

WELLINGTON. E. T. Stetson, supported by a good co., appeared May 33 in Neck and Neck, to fair business. Olive Branch 34; poor business; stormy weather.

Branch 24; poor business; stormy weather.

ATCHISON.

Price's Opera House (William Ham, manager):
May 30, the Simonds Comedy co. played Rip Van Winkle; 21, Uliver Twist; small sudiences. The finest opera co. Atchison has ever heard appeared in The Beggar Student 34. It was Amberg's Thalia. The singing of Sophie Offeney and Rudolph Jinhold and Felix Schelle was beyond anything we have ever listened to. The audience was not large, as due notice had not been given, but those who were present bubbled over with enthusiasm. A storm of applause was showered on Miss Offeney and Mr. Schelle after their duet in the a-cond act. The dialogue was in German, which was something of a drawback. After the performance the co. were tendered a reception at Turner Hall by the Germans of the city.

MASSACHUSETTS.

Opera House (Chase Brothers, managers): On the Rio Grande, by the Lamb- Iordan-Price co., closed the dramatic season of 86-87 May 25. The house although not large was enthusiastic. Messrs. Lamb, Jordan and Price well sustained their parts, and praise is also due to Percy Meldon and Carrie Reynolds for their good support.

to Percy Meldon and Carrie Revnolds for their good support.

The season just closed has been quite successful both in an artistic and financial sense. Few cities of this size have been offered such a class of entertainments. During the past ten months one-hundred performances have been given, averaging ten a month. Among the prominent stars who have appeared are Edwin Booth, Lawrence Barrett, Mme. Janauschek, Fannie Davenport, Rose Coghlau. Frank Mayo. Fred. Warde, Kate Claston, James O'Nvill, Wilson Barrett and Miss hastlake, Mr. and Mrs. Knight, Den Thompson, Oliver Byron, Scanlan, Fred. Bryton, Myra Goodwin, Murray and Murphy. Louis Aldrich, Mrs. Bowers, Richard Mansfield. Margaret Mather, Joseph Murphy, Floy Crowell, Ullie Auerstrom, Maude Banks, Lizzie May Ulmer. John A. Stevens, Ben. Maginley, Lizzie Evans, Beatrice Lieb, Cora Tanner and Dan'l Sully Edwin Booth drew the largest receipts in the history of the house, the performance being Hamlet.

Several local performance will be given, and then the house will receive its usual Summer overhauling.

The T. P. W. Minstrels open our next season August

Was very much pleased to read that pretty Kitty Cheatham had signed with the Casino for next season. I had the pleasure of meeting her when she was berwith The Black Hussar and shall look with interest for

her successful debut.

SPRINGFIELD.
Gilmore's Opera House (W. C. Le Noir, mana, er):
Minstrelsy, good, bad, or indifferent, always draws
here. The Bicycle Club's burnt-cork show May 23-4
pleased large houses. The Drummer Boy, we I put on
by the Sons of Veterans so-6-4, did a good business. The
Farmer Howard of Maj. S. B. Spooner (who played the
part when the piece wa. last given here twelve vya's
ago), the Uncle Joe of A. F. Wait and A. H. Sackett's
Mart Howard were especially praiseworthy. Springfield Opera Club in Pinsfore 4-9.

Musee: "Hoss" men turned out in good numbers last

week to see F. E. Glesson subdue a number of unmanageable local equines. His methods strongly revemble those of his brother Oscar. For some reason not yet accounted for, the house is closed this week.
Fish's Casino: The Unity Church Dramatic Club in Our Mutual Friend 3.
A Shadow of the Fast; The revival of the Drummer Boy carries me backs dozen years to the time when it was last seen here, and Tilly Haynes, who for several years has been landlord of the United States Hotel, Boston, owned the house. Tilly was greatly afraid of fire, and whenever a file scene occurred would go aloft and stand guard over the water buckets. One night the local militis, who assisted in the drama, replaced thely blanks with ball cartridge, and when Tilly went aloft he was saluted by a shower of bullets in rather close orozimity. With hair erect he started forwards, but when he reached the stage all appeared to be surprised at his appearance and accurations. Tilly, however, made an excursion next mo, ning in the property rooms and succeeded in extracting fifty six ball cartridges from the ammuni ion boxes. That evenin just before the curtain went up, Tilly executed a facey war dance before the astonished supers, in which the fifty-six ball cartridges occupied a prominent position.

NOOTHAMPTON.

NOTHAMPTON.

Opera House (William H. Todd, manager): May
6 Herr Andre's Alpine Choir gave a concert to a poor

house.

LAWRENCE.

Opera House (A. L. Grant, manager): A large audience greeted Joseph Murphy in Shaun khue May as, Mr. Murphy was excellent in the dual rele of Larry Donovan and Shaun Rhue. He has an established reputation in Lawrence. Support very good, Mme. Janauschek was billed for 27, but Manager Grant received a tele vram yesterday, stating that she had cancelled all engagements for the season. During the Summer months Manager Grant will make many improvements—new scenery, etc.

summer months Manager Grant will make many improvements—new scenery, etc.

LYNN.

Music Hall (James F. Rock, manager): The Price-Lamb-Jordan co., in On the Rio Grande, May 23, to light business. The play is a good one of its kind, and measure. Price and Lamb scored immense hits. Joseph Murphy in Shaun Rhue 24 to a fair-sized audience. A large and appreciative audience was present to see Innanschet in Meg Merrilies at Manager Rock's testimonial 36, when the great actress made her appearance in the Gypay encampment leaning on the conventional staff, which all could see bore a couble significance, as it served to support her in her weakened condition and with her right arm in a sling. The applause was deafening, and it was some time before she could go on with her lines. Lizzie May Ulmer in Dad's Girl 38 to palnfully light business. This little lady has had a stormy time of it this season, but has not played a single town at 10-30-30.

I consider it a personal compliment to Manager Rock that Mme. Janauschek played here contrary to the advice of her physician. The collections and the services of her physician. The collection of the service of her physician.

that Mme. Janauschek played here contrary to the advice of her physician. The co, closed here and all

dates are cancelled.

The concert is aid of the French Church at Music Hall 35 was well patronized.

Nellue Miles' benefit at Odd Fellows' Hall 35 was a financial success.

Ward's orchestra of ten pieces rendered fine selections at Manager Rock's benefit 36.

Howard Crowell, a woung man of much promise, is to appear in Joan of Arc is support of Maude Banks 31.

Mr Crowell is a resident of Lynn.

Barnum July 14.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager):
Joseph Murphy closed our season May 33 appearing as
Shaun Rhue to a packed house. Mr. Murphy's co. is
as good as usual.
Baraum's advertising brigade has billed the town for
17. it looks as if this would be the only circus of the

17. It looks as it this would be the only circus of the season. Manager Burrill lost his benefit this season. The Little Tycoon co., which was to have been the attraction, disbanded before it reached here.

I am glad to note that considerable improvement will be made at the Academy during the Summer. Manager Burrell will decide that.

Dr. John Sweet, of this city, who is attending Mme. Ianauschek at Newport, R. I., say she is unable to understand how she escaped a broken hip. Her side is badly bruised where she struck step after step as she fell.

fell.

MILFORD.

Arena: Frank Robbins' Circus did a good business May 38, giving the best of satisfaction. Many of the features were new. The trained elephants were the best ever seen here.

The stockholders of Music Hall have voted to amend the by-laws, making the board of directors to consist of three, instead of seven as formerly; and A. A. Taft, E. L., Wires and H. E. Morgan were elected for the ensuring year.

Mechanics' Hall: May 33. The Lights o' London for the benefit of the attaches. Had a well-filled house. Netted quite a handsome sum. Janauschek 25. benefit of the managers. Mesars. Andrews. Moulton and Johnson, played to a small house.

son, played to a small house.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Fantama, May 56 8, gave great satisfaction to large houses. In Nat Jones, who plays Zamiel, we recognized an old acquaintance, and his stay was made firm by hosts of friends. I remember Kate Davis singing "Sweet Genevieve" at a concert here several years ago, but nevertheless it wears well. This closes the season, which has been very prosperous. I wish to thank Captain Partridge and his genial son Frank for many favors. The opening of next season will take place early in August.

BROCKTON.

BROCKTON.

City Theatre (W. W. Cross, manager): Joseph Murphy closed his season of thirty-nine weeks very auspiciously, presenting Shaun Rhue to a packed house as: Manager Davis informed me that this has been Mr Murph's most prosperous season since he began star-

ring.

Item: Louis Farrell, for the past two sessons with
the Zozo co., is in the city, and will spend the Summer
here.

MICHIGAN.

PORT HURON.

City Opera House (L. A. Sherman, manager): Sid C. France in Marked for Life so and Bucuskin st. Very lime novel in hue. Poor houses and same poor sat-sfaction. The gods, however, gave in their willing. isfaction. The gods, however, gave in their willing approbation. W. H. Power's Ivy Leaf to a good house so, Best of satisfaction.

OWOSSO.

May 23, Sells Brothers' Circus gave good satisfaction to a large crowd. Forepaugh will pitch tents 9.

Manager Kohler will open his house about the second week in June with the Tavernier co. as the attraction.

BATTLE CREEK.
Forepaugh's circus, May 24, drew a large crowd.
GRAND RAPIDS.
Arena: Forepaugh's Circus showed to immens
crowds May 26 and gave excellent satisfaction.

Academy of Music (J. W. Slocum, manager): May 93, week, Waite's comedy co.; good business. J. C. Waite and Cora Neilson played leading roles and were

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Mrs. Langtry, May 3-5, and matinee, presented A Wife's Peril, Lady of Lyons. Pygmailion and Galatea, Lady Clancarty, At each performance the house was crowded by brilliant and fashionable and ence —an unusually large attendance of ladies. In the role of Lady Clancarty Mrs. Langtry impressed her audience—an unusually large attendance of ladies. In the role of Lady Clancarty Mrs. Langtry impressed her audience more favorably than in any other role. She pises superbly, dresses with becoming taste; her acting is excellent in many points, impressive and pleasing. She looked her prettiest as Pauline. The lady could not have wished for a more flattering and heasty reception. Demonstrative applause and frequent calls before the curtain. The support was exceedingly good. Mr. Coghlan, a sterling good actor, played the hading roles admirably and became a great favorite. Frederick A. Everill, a thorough good actor, met with noticeable favor. Mrs. C. Calvert, Kate Pattiston and Joseph Caree acquitted themselves finely in their several roles. S. J. Browne played his roles in a careful and praiseworthy manner. An efficient stage manager is T. H. Burns. The engagement proved an artistic and financial success. McNish, Johnson and Slavni's Minstrels s6 8 and matinee drew very good houses. They give a good show, a neat, clean performance. Specialites and burlesque, The Little Fiy Coon exceedingly good, attractive and enjoyable. Modjeska s-5.

Olympic Theatre: Attraction week of s3 a good co, of variety and speciality artists in a good bill and drawing good houses.

Death: Commodore W. F. Davidson, proprietor of the Grand Opera House, and one of the best known residents of St. Paul, died of heart disease at his residence s6. He was a very enterprising man and highly esteemed. His death is a great loss to the community.

MINNEAPOLIS.

Grand Opera House (J. F. Cooklin, manager): May

MINNEAPOLIS.

Grand Opera House (J. F. Cooklin, manager): May 33-5 McN sh. Johnson and Slavin's Minstrels in a programme which was replete with enjoyable features, notably the baritone singing of Fox Samuels and the comedy turn of Bob Siavin. Mrs. Langtry 56 presented A Wife's Peril, Lady Clancarty. Galatea and Lady of Lyons before the most fashionable and coldly critical andience of the season. The house was nightly tested to its utmost capacity, and the Lilly was the recipient of curtain calls at the finale of each act. She gave abusedant evidence of the fact that she was an

actress of no mean ability, and notably in third act of A Wife's Perit roused her auditors to positive enthusiams by her clever portrayal of the conflicting emotions of love and duty.

Signor Jaunotta's opera of Alidor will be given its initial representation 13, with Karl, McDonald, Marie Stose and Mass Hantington in the cast, the whole augmented by a chorus composed of the flower of St. Paul and a stocracy and an orchestra composed of forty five musicians. It will be put in for a week in St. Paul in order to trait its merits. A limited rehearsal will of necessity fall to the lot, of the principals, but the chorus have been assiduously training for a long time, and all seem to think the opera will prove a decided 'go."

WINONA.

Opera House (George: B. Russell, manager). May 10, McNish, Johnson and Slavin's Minstrels succeeded in bringing out the S. R. O. sign. Took the city by storm. Singing and specialists very fine. Modjeska y.

STILLWATER.

Grand Opera House (E. W. Durant, manager): McNish, Johnson and Slavin's Minstrels occupied the boards May 20; packed house. The co., is one of the finest ever seen here. Finak McNish, Bob Slav n and Carroll Johnson were at their best and maintained their well rarned reputation as minstrel stars. Hinton, the equilibrist, is a marvel. Wilber's Dramatic copened 23 for a week's run at panic prices, playing Galley Slave, Shadows of a Home, Van the Virginian, Clebrated Case, Called Back and Streets of New York, Nellie Patterson shares the honors. Frank Peters and Allen DeMonde are the leading men of the co.

MISSOURI.

MISSOURI.

KANSAS CITY.

Coates: The National Opera co. gave Lohengrin Wednesday evening to a crowded house. They were booked for Tuesday evening and Wednesday matinee, but the four sections of the co's, train became scattered, and only arrived late Wednesday afternoon, after a long and wearisome i urney from Los Angeles, Cal.

Gillis: Professor Oscar Gleason, the horse-tamer, gave a wonderful exhibition of his skill last week, opening Monday evening. Good houses throughout, horsemen especially being noticeable Several unruly norse a belonging to Kansas City gentlemen were rendered tractable to their owners' delight, one presenting the professor with \$50.

to their owners' delight, one presenting the professor with \$50.

Ninth Street Theatry: The Hallen and Hart First Priss Ideals opened Mooday evening and played a week's engagement drawing full houses. The programme was varied, and was excellently rendered, Baggenson, the human cortscrew, was the attraction.

Museum: Monteruma has drawn good houses during the week.

Goasip: J. F. Reynolds, representative of Mrs. Langtry, was in the city during the week, arranging for the appearance of his star.

ST. JOEEPH.

Tootle's Opera House (R. S. Douglas, manager): Amberg's Thalia Opera co. May 33, in The Beggar Student, to good audiences. The opera was well rendered. Chorus very strong. Our German citizens were much ticiled at having opera in their native tongue.

Mrs. Langtry drew an immerase house r. Her paper on the dead walls is the most chaste and beautiful that has been seen here this season.

MOBERLY.

Does seen nere this season.

MOBERLY.

Opera House (C. P. Agpar, manager): The Edwin
Clifford co. played Monte Cristo May 23 and Ingonas
4. Four men and one woman in the co. Fair house
first night, but very light second.

The span, out very light second.

The spian Opera House (C. E. Gross, manager): Mrs. J. H. Riley's Comedy co. played on Monday night May 33. Pearl of Savoy; 34. Calley Slave; 35. Fanchon: 36. Planter's Wife; 37. Peril; 38. Woman's Secret. This is a . ood co., very nice people, good band and orchestra. Fine business all week; general satisfaction.

MONTANA.

BUTTE,
Grand Opera House (John H. Maguire, lessee):
The Adelaide Randall co. closed a two weeks engagement May 14. Large sale for Rhea, who opened 16.

NEBRASKA.

HASTINGS.

Kerr Opera House (F. D. Taggart, manager): Dan
Sully appeared May se-5 in Daddy Noian and Corner
Grocery to well filled and very appreciative houses.

Grocery to well filled and very appreciative houses.

OMAHA.

Opera House (Thomas F. Boyd, manager): Daniel Sully, in Daddy Nolan and Corner Grocery, to large houses May no s1 and matinee. Scenery very good; co, poor. Devil's Auction (return) s2-4 to packed houses. Specialties excellent. Thalia Opera co, no in Beggar Student to good business. With the exception of the National co, this is the best opera co, of the season. They are at a disadvantage in rendering operas in Grama; nevertheless the audience was extremely enthusiastic. Roland Reed 13.

The Casino Summer Garden was formally opened s4 by Nahan Frank 1's Musical co, in a choice instrumental concerl. It is intended to engage foreign talent during the Summer, and the auguries for success are most favorable.

NEW HAMPSHIRE.

NASHUA.

Opera House (George Swain, manager): The Hennessey Brothers Ideals appears May s8 to a very good house. Co. has materially changed since last appearance, and with the many new features introduced gave quite a meritorious performance.

Item: The failure of Mme. Janauschek to fulfill ber engagement at the theatre was a great disappointment to Manager Davis and the theatre-going public. Soon after her injury a reassuring, despatch was received from the manager, the city billed snd the tickets had been on sale two days, when sy a cancelling telegram was received and ticket money was immediately returned.

MANCHESTER.

Opera House (E. W. Harrington, manager): The three performances of Fantasma by the Hanlon Brothers drew large audiences, an I all heartily enjoyed the

NEW JERSEY.

NEWARK.
Grand Opera House: The Gray and Stephens comb.
opened 30 in Without a Home.
Waldmann's Opera House: May 31 and rest of week,
Lilly Clay's Gaiety co.

NEW YORK.

NEW YORK.

BUFFALO.

The only professional attraction at the Academy of Music la.t week was two nights of Tony Pastor, who, as usual, met with success. The co. generally is a good one in its line. Steele Mackave's new play, Anarchy, has its initial performance to night (Monday). The opening promises to be brilliant.

At the Court Street Theatre last week P. F. Baker, an old Buffalonian, did a large business with Chris and Lens. He was caned and flowered by the Exempt Firemen's Association. Floral offerings also came from other friends. Corinne comes back for another week's visit 30. Florance Bindley lune 6,

men's Association. Floral offerings also came from other friends. Corione comes back for another week's visit 30. Florance Bindley Iune 6.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The attachment of our amusement goers for Little Corinne was fully shown by the large audiences that assembled during the past week to witness the performances of the bright artiste and her co. of Merriemakers in The New Atcadia and The Mascotte. The co. has been materially strengthened since its last appearance here, yet the rotund form and pleasant face of the lamented Mose Fiske were sadly missed by his host of friends. This week, P. F. Baker; next, Michael Strogoff.

Grand Opera House: Closed.

Casino: Ida Siddons' burlesque troupe appeared to good business last week. Closed this week.

The Academy will close its season July 12 and will reopen August 30, with Margaret Mather as the a traction. While the house is closed it will be thoroughly overhauled and renovated. New scenery will be provided, including two handsome drop-curtains. The entire auditorium will be repainted and redecorated. The boxes will be elegantly refurnished and usholstered, and several rad.cal changes in the general appearance of the interior will be made.

Jennie Kimball is busilv engaged in organizing a strong co for the production of Mam'tselle next season. The co. will be under the immediate supervision of H. R. Jacobs.

On the afternoon of 66, by the special invitation of Corine, seventy children of the Orphan Asylum attended the performance of The New Arcadia. At the close of the entertainment each of the bappy little ones was presented with a photograph of their generous little hostess. The occasion was an enj yable one, and will long be remembered by the orphans and the star.

Frank Edwards, the popular young press agent, and Frank Harriman, treasurer of the Academy, are up for a joint benefit on the night of 12. The only obj ction to their having a joint benefit is that the house is too small to contain the many friends the two ge

have in this city.

BINGHAMTON.

Opera House (I. P. E. Clark, manager): The
New York English Ballad concert co. gave a fine entertainment to a small but very appreciative audience May
95. Margaret Mather appeared as Rosalind, s6. good
house: a rich dramatic treat. SYRACUSE.
Wieting Opera House (P. H. Lehnen, manager':
The Syracuse Apollo Club gave the last concert of their

season May v4. Large and fashionable andience was by far the most enjoyable concert of the aer three which have been neard under the same and this season Carleton Opera co, June 15:16. Grand Opera thouse (Jacobs and Proetor, manage Florence Bindley, in A Heroine in Raga, attracted houses last week. Michael Strogoff is the attraction the current week. P. F. Baker in Chris and next.

Cal Wagner's Theatre: Ida Siddons' co. this

Cal Wagner's Theatre: Ida Siddona' co. this week.

WA'I ERTOWN.

C ty Opera House (E. M. Gatza, nannager): Frank
Howard and co. in Sam'i of Poses to light house May

6. Manager Gutenam reports general business good.
Setson's Opera co. in Ruddygore 6. The house will
close its regular season with the Boston Opera co. to,
Manager Gates will, however, during the hummer oc
castocally play light opera, should any co. of good

standing desire to book. Notwithstanding the fact that
the country is flood d with opera cos.. we have been
flavored with scarcely any, and this class of perform
ance is just what patrons of the theatre are anxions for.

favored with scarcely any, and this class of performance is just what patrons of the theatre are anxious for.

LOCKPORT.

Opera House (John Hodge, manager): May 24, Only a Faimer's Daugnter; light basiness.

CORTLAND.

Opera House (Warner Rood, manager): Margaret Mather is a great favorite here.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): The Trelegan-Seward; Legitimate 1st. Dramatic co. filed week of May 23 in Kathleen Mavourasen, The Phomix. Hazel Kirke, Pearl of Savoy, Heidden Hand, Wrong Rooms and Limerick Boy. The Child Stealer was billed for 28, but the Phoenix was substituted, "owning to the large royalty required by the owner of the piece." From which it is apparent that Mr. Nobles allows them the use of \$is play graits. Business was very light. This closed the season of 1856 8y at this house.

POUGHKERPSIS.

Collingwood Opera House (E. B. Sweet, manager): Si Perkins, May 28, had a good paying house. General satisfaction. Julian Comedy co. 6, week.

W. F. Greenwood, an old-time minatrel and veteran showman, was la town 2y.

The Si Perkins co. closed 31 at Youkers.

David McAllen, formerly of Docks.ader's, is spending the summer here.

Prof. Theodore Metz, musical director of the Si Per-

David McAllen, formerly of Docks, ader's, is spending the number here.

Prof. Theodore Metz, musical director of the Si Perkins co goes to Europe 3. Adam Stock, Jr., trombose soloist, same co. will play at Saratoga with the Tenth Regiment Band of Albany.

Am indebted to E K. Blaisdell for courtesies.

Manager Sweet has already booked quite a number of attractions for next season.

attractions for next season.

GLENS FALLS.

Zoso played to fair business May 56-7. The co. did a good besiness at Fort Edward Sats. day night.

After the performance s8 a physician was hastlly summoned to the Waverly Hotel, and within two hours from the fall of the curtain a bouncing girl beby was unbered into the world. The mother is Mrs. J. M. Cook, better known as Dot Harrison, who plays Zelda in Zozo. George H. Adams says he will teach the little one the shipping-rope dance within two weeks. The husband of the lady arrived last Monday.

husband of the lady arrived last Monday.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager):
Margaret Mather in As You Like It was greated by a
large audience May sy. Miss Mather's Rosalund was
charming and the excellent support made a brilliant
performance. Milnes Levick's recital of the "Seven
Ages" was warmly applauded. No more bookings.
Fifty-one cos. appeared at this house during season
(forty weeks) and all, with few exceptions, did fairly
well.

well,
Fred, Remington is home again after a season
Hi Heary's Minstrels.
Barnum has lettered the town for Aug. 19.
The Star Specialty co. (local) appears at McKech

The Star Specialty co. (local) appears at McKechule's 3 4
ELMIRA.

Arens: Deris and Calvin's Circus comes May 30. Big crowd.—Barnam billed for Aug. 1s.

Ellis: The Elmira Lodge held their first social 25, and entertained one hundred quests. Among the entertainers Brother W. J. Richardson and C. E. Campbell may be specially noted, the former for his wonderful manipulations with the bones (he is undoubtedly the best bone-player in the country to-day), and the latter for his sweet tenor solo and splendid accompaniments to the various artists appearing. The Elmira lodge has among its members nearly the entire city covernment. The mayor, two alcermen, city chamber-laio, recorder, corporation attorney, chiefs of holice and fire department, county clerk and an ex-sheriff have already been ini isted, and the applications of the district attorney and several more aldermen are soon to be sent in.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Gardiner's Only a Farmer's Daughter co. May s8 to good business. Julia Anderson is billed in Incs; or, A Wife's Secret, 4.

Opera House (H. L. Wilgus, manager): Margaret Mather, in As You Like It, to good business May 18.

Park Theatre (A. H. Gluck, manager): Tony
Pastor, with the best co, we have ever known him to
have, came May vs to good business. Mr. Pastor intends sailing for Europe on 16, but will return in time to
open at saratoga August 15 Frank Howard, as Sam'l
of Posen, came 88 to only fair business. Mr. Howard
is not at all pleased af Thir Misron classing him among
the play-pirates. Corinae comes 6-8.

Item: Charles Stow, cf the Barnum Show, was in
town this week, making arrangements for the show in
August. Mr. Stow has many friends at this place, who
were pleased to see him.

OHIO.

SANDUSKY.

Biemiller's Opera House (Frohman and Ile, managen): Prof. Crocker's Equivationals week of May sy to large business.

YOUNGSTOWN.

The New York Dramatic co., under the management of Sedley-Brown, is reh are lay Led Astray for the opening here June 2, with //t.he. Cowper. Harry Mitchell, Carence Montaine. F. M. Kendrick, De Loss King, Dodson Lomos. Her ret a and Annie Creesman and kiranor Merroa are of the cast. They play all Summer

Livanor Merror are of the cast. They play all Summer in this city and vicinity. A good performance may be confidently expected.

Among the Pines, from the pen of Will R. Wilson, of the New York Sun, will be put on with new scenery by Dave H. Wilson, supported by Helen Windsor, Carrie Livingstone, W. A. Mack, John M. Evans, A. J. Woolf and other well-known amateurs. As this is a test performance, no effort or cost will be spared to make the play a success.

formance, no enort or cost will be spared to make the play a success.

Sedley-Brown has a new play, Shadow on the Hearth and Mr. Montaine a new one entitled In a Moment of Anger. These gentlemen are saving them to spring upon the unsuspecting journivors of Wilson's play. Coliscum (Charles H. Kellstadt, manager): A fair and festival. May sa sp. given for a benefit to Grace Post, G. A. R. and Wittick's Band did a pretty reod business The house will be closed for an indefialta period of time, and, I understand, there will be some improvements made. Item. The Minnon is always for sale by H. Cook and co., leading newsdealers.

Item. THE MIRROR IS always for sale by H. Cook and co., leading newsdealers.

MASSILLON.

Bucher's New Opera House (J. V. R. Skinner, manager): The Ladies' Quartette Club gave an entertainment May 44. Pror business. Hans Lechner's Tyrolean Group of Mountain Warblers gave two entertainments sy-6. Fair business. The Kate Bensberg Opera co. will appear 11.

Areas: Wallace and Co.'s Circus and Menagerie gave two good performances s8 to large crowds.

AKRON.

Academy of Music (W. G. Robinson, manager): The stage is bring made large and all the scenery painted new. Will have a very next appearance when fini hed. Nothing booked this Summer.

Chip: Harry Clemens of Mayo's Davy Crockett co. is home for vacation.

Arena: Menches and Barber's ten-cent circus showed to very large business week of 16. Their performance is better than some fifty-cent circuses that strike here. Forepaugh 14.

Forepaugh 14.

Vaurot Opera House (George E. Rogers, manager):
The past season at Faurot's Opera House, as I predicted at the opening, has been very successful. This success is due in a great measure to Colonel Rogers, whore shrewd and careful management has pulled the house out of the dis epute into which it had fallen with the profession. He has just closed the first paying season the house has had since its first. Nearly one hundred attractions have given 140 performances, and with few exceptions all have made money. Manager Rogers also reports that his Findlay house has made him a handsome profit.

Lima and Findlay are perhaps the best consider stands in the State. Both towns are hooming in the full sense of the word, and are filled with oil operators, who are great patrons of the theater Lima has over 15,000 population and Findlay nearly 10,000, and manufacturers are flocking here to take advantage of the cheap fuel.

Faurot's Opera House is new lit by 300 incanteness lights and is still the handsomest and soon consideration that are between New York and Deaver.

Manager R gers leaves for New York is a few of the complete his bookings for next season. He was the coming season will put even the one just the coming season will put even the one just the coming season will put even the one just the coming season will put even the one just the coming season will put even the one just the coming season will put even the one just the season.

NEW YORK MIRROR

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HARRISON GREY FISKE, . . EDITOR

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MIRROR LETTER-LIST.

Harold L. C. W.

The New York Mirror has the Largest Dramatic Circulation in America.

Two Important Events.

Two important professional events are net down for next week—the dedication of the Actors' Monument in Evergreens Cemetery on Monday and the annual meeting of the Actors' Fund Association on Tuesday. Their juxtaposition is fortunate, inasmuch as they will command the attention of the press and public and bring into memorable prominence the good work that the Fund is accomplishing in promoting the physical and intelfectual welfare of the votaries of the stage. No theatrical institution, either here or in England, has done so much ia this direction, and the fact is now universally recognized by professionals.

The dedication of the Monument should assemble an immense number of actors and actors' friends. It is significant of the sweetest of all virtues-that which pre-eminently permeates the entire dramatic guild. It commemorates an era of which every player may well be proud. Around its base on Monday next all should gather to unite in the solemn tribute to their departed brethren. The ceremonies will be worthy of the occa-

The meeting Tuesday will be marked, we hope, by a larger attendance than ever before. It is the duty of every member of the Fund who can to participate in the proceedings. The officers will give an account of their stewardship to the Association and present full reports of their work. The past year has been fraught with greater prosperity to the Fund than any preceding twelvemonth, and the good that has been done is proportionately

The duty of electing officers for the ensuing year will also engage attention. In this important matter every member has a voice and a vote, just as every ber has, and has always had, the it to nominate for the various poentions whoever he or she considers sion then were as unanswerable as now.

best suited to fill them. In making the Had he been received, an indelible dischoice one idea should prevail: that of selecting a list of officers best qualified to maintain the Fund-conservative, responsible men, whose unselfish devotion to the cause can be confidently relied upon. The interests of the Fund are the only interests involved, and these must be considered first, as they have heretofore been.

A Tardy Act of Justice.

For years past THE MIRROR has been demanding of the Directors of the Forrest Home that they should grant admittance to Harry Bascomb, the actor who a long time ago had his legs frozen, lost them by amputation and afterward became an inmate of the almshouse on Rainsford Island, near Boston.

The case, with its attending circumstances, was most pitiful. Bascomb, friendless and penniless, in the middle of Winter started to walk from this city to his home in New England. There was no Actors' Fund then and he was too proud to beg the means of transportation. However, he had been addicted to drink and he knew the rarity of Christian charity and the uselessness of an appeal from one that had fallen from grace.

Having proceeded some distance on his weary journey, ill and footsore, he crept into a barn one night for shelter. In the morning he was found unconscious from the cold, with both legs frozen. After suffering for many weeks in a hospital he emerged a cripple for life. Some friends supported him for a while, and strenuous efforts were made by Joseph Jefferson, William Warren and others prominent in the profession to get him into the Forrest Home.

The attempt proved futile. The Directors refused to entertain the application on the ground that Bascomb was helpless, would require constant attention, and the Home was not intended for the sick or maimed. It was also urged as an objection that he had been intemperate, which was another reason, in the estimation of the moral Directors, why he should not be admitted.

Unable to find refuge in the place that the great tragedian bequeathed to the profession, and after fruitless endeavors to secure some sort of easy employment which his condition might permit, Bascomb declined to longer remain a charge upon the bounty of the benevolent friends his misfortune had made for him, and voluntarily went to the poorhouse. It was a noble act, although the necessity for it turned attention to the base inhumanity of those that perverted the trust imposed on them by Edwin Forrest.

"Sweet are the uses of adversity;" Bascomb's distress was destined to work great good to the entire profession. The notoriety which the case achieved in the public prints at the time, the moving pathos of the tragic incident, was one of the chief causes that hastened the foundation of the Actors' Fund. The profession's eyes were opened to the need of an institution that should take care of its sick and prevent the possibility of the recurrence of such an adventure. Bascomb formed the text for many a ringing sermon preached in these columns and elsewhere to good purpose.

The years rolled on and Bascomb remained in the almshouse on Rainsford Island-a living rebuke to the people that controlled the Forrest Home. A crippled actor, who at one time had held an honorable position on the stage, was given over to cold public charity, eating paupers' bread and living among paupers. During the past year the case of Bascomb was brought before the Trustees of the Fund. They determined to apply once more to the Forrest Home, and bring the weight of the representative theatrical organization to bear in behalf of the unfortunate player. Mr. Dougherty, the President of the Home, is a gentleman of large ideas and philanthropic inclina ions. He had single-handed fought for Bascomb's entrance against the majority of the Directors before, and he expressed his willingness to do so again.

Accordingly Mr. Dougherty presented the application of the Fund and advocated Bascomb's cause sturdily. The eloquent orator, backed by the Fund's request and THE MIRROR'S scathing strictures upon the shameful neglect of their plain duty, succeeded in piercing the epidermis of his colleagues, who, to avoid further criticism, finally consented at their last meeting to receive Bascomb into the Home.

The act of justice is tardy. Six years have elapsed since the case was brought before the Directors and they refused to entertain it. Bascomb's claims to admis-

grace would have been averted. As it is, the victory is only subject for congratulation on Bascomb's account. He will spend the rest of his days in comfort and among congenial companions.

Personal.

MOORE.-Adelaide Moore sails for England bout July I.

PRESBREY.-Mr. and Mrs. G. W. Presbrey (Annie Russell] sailed for Europe this week.

ARMSTRONG.—Sidney Armstrong has been engaged as special support for Joseph Ha-

KELLOGG.-Dell Kellogg has been engaged to play Buttercup in the Madison Square production of Pinafore. CLARKE.-Adele Clarke is engaged for next

season by A. M. Palmer. She will join the company in Chicago. VANDENHOFF. - Henry Vandenhoff will ap-

pear in The Dominie's Daughter next season. He will play the Dominie.

PARKER.-C. M. Parker, a well-known dranatic writer and proprietor of the Mercury, Detroit, Mich., is in town.

GILBERT -John Gilbert left on Tuesday for his residence at Manchester-by-the-Sea, Mass., where he will spend the Summer, as usual. CLAXTON.-Kate Claxton, (Mrs. C. A. Ste-

renson) had an addition to her family last Saturday at Larchmont. The baby died the same day, WATSON .- Mrs. Charles Watson has been in town for several days. She announces her

intention of giving up public readings and going on the stage.

CHERIE.—Adelaide Cherie sailed for England yesterday on the Egypt. She will remain abroad until September, travelling extensively

on the Continent. SULLIVAN -Russell Sullivan, the President of the Papyrus Club of Boston, who dramatized the story of Dr. Jekyll and Mr. Hyde, is in the city on a brief visit.

DAVENPORT.-Blanche Davenport (Bianca Lablanche) is expected to arrive from abroad on Friday. She has been in Paris for several years past continuing her vocal studies.

DUFF -J. C. Duff sailed yesterday (Wednesday) for Europe in the Aller. Mr. Duff will visit Paris, Vienna and London during his trip abroad, and expects to return about the middle of July.

PAULDING.-Frederick Paulding has been re-engaged for another season to support Margaret Mather. Mr. Paulding has held the same position with distinction for several

VAN DOREN.-Augusta Van Doren is summering at Burlington, Vt. She returns to the city late in July to begin rehearsals of Charlotte Russe, in which she opens her season at Providence on August 29

WHITECAR.-W. A. Whitecar, a young actor whose star has been in the ascendant for ome seasons, has accepted the position of leading man at the Dayton (O) Soldiers' Home for the Summer.

JARBEAU.-Vernona Jarbeau is going to star next season, having fully made up her mind to take that step. She has two or three musical comedies under consideration and a route has been nearly completed by her manager.

BISHOP.-It is said that Charles B. Bishop has signified his intention of shortly quitting the stage and embarking in the drug business. It is not generally known that Mr. Bishop is entitled to the handle of "Doctor" to his surname.

SHANNON,-We give a portrait of Effic Shannon on our title page this week. Miss Shannon is an attractive and bright little actress, who by her clever work on the local stage the past season has earned a permanent place in one of the stock com-

HENDERSON.-William Henderson is dividing the time between his family at Long Branch and the improvements that are under way at his Jersey City theatre. When completed the Academy will be a handsome and luxurious resort. Mr. Henderson has contracted for \$2 500 worth of new scenery with the Voegtlins.

WEATHERSBY. - Owing to the death of her sister, Jennie Weathersby was obliged to decline two fine offers made to her about the time of her affiction. She has not since engaged, and is consequently at liberty for next season. Miss Weathersby's gifts as a character actress are too well known to require

SAMMIS -Treasurer W. G. Sammis, of the Brooklyn Park Theatre, is to have a benefit on June 13-the last of the season. His many friends are working hard to make the affair a success, and a remarkably attractive bill is in course of preparation. Mr. Sammis' personal worth and professional abilities are known to everybody, and the Park ought to be crowded

BURT .- Laura Burt is the best feature of the present Adonis cast. She is a pretty and vivacious little actress, with more talent than is demanded by such a part as Artea. Miss Burt has managed to make a hit, nevertheless, chiefly by her piquante rendering of the song "I Doubt It," which was written by Richard Mansfield. She has to respond to half a dozen encores every night.

COURTAINE -After some years abroad, Harry Courtaine will resume his American allegiance in the new play to be brought out at

the Fourteenth Street Theatre next Monday night. He made his last appearance in New York as Henry Clay Britt in My Partner, Mr. Courtaine is an excellent comedian, and his popularity knows no bounds between the two oceans-especially the Pacific.

Following Up the Pirates.

Audacity is a feeble word to use in connec tion with the managers of the Trelegan Seward company now barnstorming in interior New York. On their black flag flies the following: "The Phoenix. 'And the Villain Still pursues her.' The only company authorized to present this drama by permission of the author, Milton Nobles, Esq." Richard Trelegan and Frederic Seward are the commanders of this pirate craft. Whoever may claim the authorship of The Phoenix, its ownership is not in doubt. Mr. Nobles has given authority to but one person to present this play, and long since withdrew the privilege, averring that he would reserve it for his own use thereafter. This Trelegan Seward company has been "walking on its uppers" for some time past. The managers star themselves in the cast. THE MIRROR'S Hornellsville correspondent writes: "Let the pursuer be pursued. In aid thereof I will send the bills for the entire week." Mr. Nobles will note that the Trelegan-Seward company could not have gotten a footbold in Hornellsville without the aid of Wagner and Reis, who run quite a circuit, including the Shattuck Opera House in that city. This firm will bear watching. Hitherto it has borne an excellent reputation, and has dealt in only the best goods in the dramatic market. This is the first instance of connivance with play-piracy on their part that has come to the notice of THE MIRROR. Unti now their standing has been unimpeachable.

Harry Webber writes THE MIRROR another letter in re Milton Nobles, but it is too scurrilous for publication in its entirety. Scurrillty is not argument, Besides, the letter is not altogether germane to the matter. The writer attacks Mr. Nobles' claim to the authorship of Love and Law and his treatment of H. Wayne Ellis, whom he (the writer) claims is the real author. For this Mr. Nobles is denounced by Mr. Webber as a play pirate. He strays afar in this. It is a matter of court record that Mr. Nobles' claim to the authorship of Love and Law is valid. The battle was fought in the courts and Mr. Nobles declared the victor. Mr. Webber says that The Phoenix is a clear steal from George and Albert Aiken's Witches of New York. That is an old story. Any actor of middle age will tell you the same. None credit Mr. Nobles with the authorship of The Phoenix; but his ownership has been undisputed all these years. How did he come by this ownership? If by unfair means, why has he not been called to book? Mr. Nobles has a happy knack in humorous writing, as has been shown in his contributions to more than one special number of THE MIRROR, This same humor is shown in the comedy of The Phœnix and in that of Love and Law. Whatever may be said of the plot and framework of these plays, Mr. Nobles' hand is certainly seen in the comedy element. Mr. Nobles owns plays upon which opinion as to authorship is divided. Mr. Webber's premise that he is a play-pirate is ridiculous.

Mr. Webber goes on in his impotent lashing at Mr. Nobles, and accuses him of inspiring certain statements in THE MIRROR. In THE MIRROR of May 7 was published the substance of a letter written to Mr. Nobles in regard to certain doings of Mr. Webber in Chicago. So far as Mr. Webber's language is within the bounds of propriety he is entitled to a hearing. THE MIRROR can treat only of extracts from his letter, and allow the rest to become a re siduum from its weight of billingsgate. Mr. Webber says in regard to his performance of Editha's Burglar: "About two years ago Mrs. Burnett, sole author and owner, gave permission to my little daughter to play a special dramatization of Editha's Burglar. Mr. Thomas, of the Dickson Sketch Club, called upon me and said he was the author and owner of the play. I immediately wrote to Mrs. Burnett, and my letter elicited the reply that Thomas and his party had boldly appropriated the sketch. The letter to Nobles says that the piece was taken off in Chicago on account of Dickson's Sketch Club being there. Not so; the piece was played at every advertised performance except one, and that exception was caused by an accident to my little daughter. I still retain possession of Mrs. Burnett's correspondence in this affair, and that gifted lady herself would doubtless remember the particulars. As to Queen's Evidence and Confusion, I secured territorial rights in those plays shortly after they were produced abroad. Painting the Town is neither Over the Garden Wall nor Skipped by the Light of the Moo , as Nobles variously claims, but a combination of A Day's Outing, The Three Clerks and other old farces."

W. G. Peterson, manager of the Bartram-Burbidge company, recently received a letter from one Lawrence Williams, asking to be given a certain part in A Night Off, as he had 'played it with the well-known Nick Forrester company, when the comedy was presented under another title. I have," continues the writer, "a version of the play in my possession." The letter was sent to the owner of A Night Off.

The Sawtelle Comedy company, headed by J. Al. Sawtelle and Elma Cornell, has a repertoire that includes fifteen pirated plays out

of a total of eighteen. THE MIRROR'S Titus. ville (Pa.) correspondent writes: "Some time ago this company played a week at the Academy of Music here, and had but poor business. A Monte Cristo benefit to Sawtelle drew but a fifty-dollar house, and yet a hundred citizens signed the tender, headed by the Mayor. There were the names of three dramatic correspondents on the list, including the Clipper. But so far as I could see, not one of them turned up at the performance. The whole fair was a disgrace to Titusville. I enclose Sawtelle's circular of press notices. Many are doctored and some never appeared in the papers accredited-notably the Herald and the World here. The latter exposed him. Titusville is a prize-package for play-pirates. R. W. Barnsdall, manager of the Academy, is not in the least particular as to what he books, For this reason many good companies are shunning Titusville. Things may change for the better when the Opera House is finished."

Messrs. Ferguson and Meritt make the following reply to the communication from M. V. Cheesebro, in regard to the pirating of The Black Crook, in last week's MIRROR:

The Black Crook, in last week's MIRROR:

MALONE, N. Y., May 30, 1887.

Editor New York Mirror:

Noticing in the last issue of This Mirror a communication is relation to the Black Crook trouble in Malone from M. V. Cheesebro, manager of Concert Hall, which contained several misstatements, we ask to encroach upon your space and good nature to permit us to correct them. He states that we had so chance to book The Crook. In answer to this we enclose telegram from Howard asking us for a date, and we can prove by the telegraph operator here that no telegram asking Concert Hall for time was delivered until after our refusal to play the company had b-en sent. He also states that the play was changed to The Magic Talisman. We admit that bills were got out announcing the change, but the two were identical, the change being only in the name, with a little variety business thrown in. Cheesebro also says that Howard made no remarks against the Howard Opera House. As to this, we are informed by several who were there that he did make remarks detrimental to our house and ourselves, but that they fell far short of having the effect i atended by Howard and that hoped for by the management of Concert Hall.

Victor Gutman, business manager of the

Victor Gutman, business manager of the Sam'l of Posen company, begins a letter to THE MIRROR as follows: "In your issue of May 28 you make mention of the play Sam'l of Posen being pirated by Frank Howard." THE MIRROR made no such statement or accusation. It simply replied to an inquiring correspondent as to whether Mr. Howard had any rights in the play. Therefore Mr. Gutman's "surprise that THE MIRROR would publish such a scathing denunciation," etc., is wasted. Regarding the use of the original printing, the writer says: "We leave instructions with all bill-posters to cover Curtis' name." But might not some of the bill-costers have been just a little negligent in this respect, and may not Mr. Gutman be just a little premature in impeaching the correspondent's veracity? THE MIRROR premised that Mr. Howard had rights in the play, and it turned out to be correct. As to the original printing, it must be a great nuisance to the manager, advance man and bill poster-that is to say, in covering all traces of the original Sam'l.

Next Monday's Event.

The Dedication Committee of the Actors' Fund have completed the details of the ceremonies at Evergreens next Monday. Dr. Houghton will offer prayer, Edwin Booth and A. M. Palmer will deliver addresses, Mr. Winter is to read the poem written for the occasion, the Seventh Regiment Band and the combined choruses of all the opera troupes in town will render the Halle'ujah Chorus and an ode written by G. E. Montgomery.

The exercises are to begin punctually at three clock in order that they will conclude in time for those playing the same night to return to the city. There will be ample accommodation on the Brooklyn "L" road for the transportaitors directly to and tery. The quickest route to Evergreens is by the Brooklyn Bridge and the elevated cars starting from the Brooklyn terminus of the Bridge trains.

The Dedication Committee wish us to say that all members of the profession are invited to attend. It has been impossible to find the addresses of a great number who would otherwise have received formal invitations. The platform for the speakers and others is limited in capacity. The committee have sent tickets for the stand only to representative members of the profession and such others as were large donors to the Monument Fund. The committee would like to send seats to all applicants, but that is impossible, since the stand only accommodates 300. They hope that their inability to comply with all the demands will be understood, and the difficulty of their position appreciated. The services will not last over one hour and a quarter.

Letters to the Editor.

A CORRECTION

Editor New York Mirror: SALEM, Mass., May 95. Editor New York Mirror:

Siz:—In your last issue you state that Mirs Dorec is engaged by Mme. Janauschek to play Julia Mannering. I beg to say that I have played Julia Mannering throughout the orbitre season, and am the original representative of that part in Madame's play of Mg Merrilles; also that I am still under engagem in to Madame, and shill continue to appear as Julia Maunerine during Madame's entire tour. Miss Dorec is doubling the small parts of Flora and Frank in Mg Merrilles.

Yours very truly,

MARSTON LEIGH.

NOT THE FIRST.

PHILADELPHIA, May 28, 1887.

PHILADELPHIA, May 98, 1887.

Editor New York Mirror

Dean Sir.—I saw in your issue of yesterday that Charles Puerner, in speaking of his opera to one of five your representatives, said: "The Pyramid is the first American come opera that has succeeded on the American stage."

I b g to correct it by saving that The Little Tycoon, a comic opera by Willard Spenser, which was produced at the Temple Theatre, Jan. 4, 1886, claims this distinction. This opera scored a great success, which was proved by the celebration of the 300th performance in this city a few weeks ago.

By pub ishing the sbaye you will greatly oblige

A CONSTANT READER.

If there's anything that arouses every fibre of aggressiveness in my composition it is to see actors forgetting the duty they owe to the public when "acting out on the stage." player has no more right to trifle with his audience than the clergyman with his congregation, or the lawyer with his court and jury. These observations were suggested by the pe culiar behavior of the leading members of the Duff company on the last night of Gasparone at the Standard. Whether it was the prospect of relief from an old opera, the sight of a house of moderate proportions, or a collective exuberance of animal spirits, I do not know; but whatever it was that caused Miss Russell-Mr. Ryley, M. Gaillard, Mrs. Seguin and the rest to act with the same unconventional disregard for appearances that they might exhibit at a private family gathering, the result was decidedly unsatisfactory to the spectators. They grinned, giggled, grimaced and gagged to their hearts' content, and seemed to be more intent on amusing one another than amusing the audience. In this they succeeded capitally. These ladies and gentlemen would be mighily offended if they were told that they were engaged in cheating several bundreds of people, but I'll wager that everybody that paid for a seat to see the performance in question felt a sense of personal injury and loss. I administer this rebuke in good part, for it is the province of a journal that has the professional welfare at stake to point out just such offenses against stage propriety.

The sheriff, it appears, has been raiding Jeffreys Lewis' box-office after the play, with an attachment. Our Sage thinks it would have been a touching attention to do it before. that the fair artist might find her theatre swept and garnished.

Helen Standish, a pretty and intelligent actress, seems to be a victim of managerial caprice, to put it mildly. She was engaged for the part of Tai in The Pyramid at the Star, and was very acceptable in it. Miss Standish was frozen out of the cast on Monday.

She tells me why in the following words: "There appeared to be a multitudinous number of backers in the concern, one following another in rapid rotation. Last week Mr. Frankenstein asked me to resign because the latest backer wanted to put a friend of his in my place. I thought it over and declined to step down and out. Thereupon I was told I should not be wanted anyway. Now they give out that I was incompetent, and that is why I want to set the matter straight through THE MIRROR. I am reporting nightly for duty, as I claimed two weeks' notice or two weeks' salary and was refused. If I have redress at law I sha!l go into court."

Some managers seem to have a sublime disregard for anything except their own selfish wishes, and they treat their artists with the tyranny of autocrats. Miss Standish on her own presentation of the case has been ill-used. Let us hope she will be able to right her wrongs in

I have received the following letter from that bright writer, John E. McCann, concerning some remarks made in this column last week:

NEW YORK, May 26, 1887.

New York, May 56, 1887.

My Dear Usher:

1 kess my n and to you for your warm-blooded tribute to John Matthews, which I have this moment finished reading, in this week's issue of your paper.

I think I ought to know John about as well as anybody living, see ng that we lived together up in Fourth avenue for five years—from 1885 to 1885. When I say "we." I mean John, Dorcas and I. I know him from his hair to his heel; I have known him to give a tramp all he had (\$2.50) on a cold Whete's night and come to our rooms penuiless. And why? Because the tramp wanted a pair of shoes. An hundred times I have known him to come in penuiless when I knew that he ought to have money. Yes, indeed, lift your hat to John Matthews every time you see him, for if the Lord ever seat the makings of a man, a gentleman and a thoroughbred into the world in the shape of a bov, he surely did when he sent Johnny Matthews here.

When Nym Crinkle writes a neater column than the first co umn, first page of this week's number of That Mig or, when Colonel Ingersoll ceases to be brilliant and forceful and unanswerabe; when a Master Francois Vilion shoots across the literary firmment of Manhatta; when a young man or woman without friends at court can get Harpered, Atlasticked or Centuried; when Mr. Gould is a beggar; when Mr. Dana allows awest charity to enter the sacred precincts of his immortal soul; when Posen Curtis realizes that he made a mistake when he tried to palm off one of Master Ret Harte's stories as his own; when the New York World trests those who have helped entertain the world, by their genius, with proper respect; when a correspent when a Bazac, a Ryron, a Por, a Davenport, a Walter Mo tyomery, a Cushman, a Hook, a Jerrold, a Sidney Smith, a Gautier, a Mathews, a George Honey, another 1.-ster Wallack, another Henry J. Rawmond, another Fecht r, or another Mr. John L. Sullivan appears in the mist of us—thre will honored and honorable, royal and toval, childlike and intellectual, couraceous and chivaleric John y Mathews, a deep que o

of thee, IOHH ERNEST MCCANN.

Dr. Taylor is a faithful officer of the Fund. During the past two months he has made 263 calls on its account. Since one year ago only two cases placed under his care have terminated tatally, and both of those were incurable.

Tony Hart is quite ill. He managed with some difficulty to finish last week in Boston which fortunately ended his season.

The Columbia Sophomores are no longer satisfied with confining their idiotic horseplay to the campus-they must needs bring it into the theatre. Tuesday they buried Legendre, and in celebration thereof they visited the Bijou with other classes. Such of the public as were present were disgusted with the rowdyism of these unlicked cubs. They kept the place in a continuous uproar and turned the performance inside out. This may be fun, but I can't see it. Even Mr. Dixey and his associates have some dignity to maintain, and such scenes as occurred Tuesday degrade the theatre. Mr. Rice has been particularly enterprising in breaking down the barriers between the stalls and the footlights, and this is one of the means he has adopted in doing it. When a parcel of beardless fools can guy the actors and insult the chorus-girls from the front to the top of their bent, the time for protest has arrived. And in the name of self-respecting professionals, both managers and actors, I do protest emphatically.

THE MIRROR'S critic of amateur dramatics begins in this number a review of the season's work in this city and Brooklyn. He sums up the result of his observations among the society amateurs. Next week the Lexington Avenue Opera House contingent will receive attention, while the Amaranth, Kembie and other clubs across the river will be the subject of a subsequent article.

Several Irons in the Fire.

Just at this time one of the busiest dramatists in the country is Howard P. Taylor. He has orders for four plays for next season, and is now, in the seclusion of a rural retreat, working hard upon them. Mr. Taylor makes an occasional visit to the city, however, and on Monday a MIRROR reporter met him on the Square and here gives the substance of a chat over his new productions:

"My most pretentious effort this season, said Mr. Taylor, "will be Snowflike, which was originally produced in San Francisco early in 1876, at the Grand Opera House, with Annie Pixley as the heroine. After a lapse of over eleven years, it will be revived at Niblo's Garden on Oct. 21. under the managemen of Hayden, Dickson and Roberts. Mr. Hayden will shortly go to Europe to purchase the armor and costumes and engage principals of the ballet.

"The great expense attaching to the production of Snowflake has hitherto deferred Eistern managers from taking hold of it, until Mr. Dickson read the play, some four months ago. He became enthusiastic, and the firm at once contracted for it. They assure me that the cost of production will be between \$15 000 and \$20 000. Artists and carpenters are now at work on the scenery and mechanical effects, and I am inclined to believe, from the great preparations being made, seen in this city. The story is founded on the German legend of Snaewichen (or Snowdrof). and can be found in Grim's fairy tales. It is particularly interesting to ladies and children. I have departed from the original in my late rewriting, and believe I have made a more interesting story, at least to Americans, and have invented a number of new and pleasing situ ations and effects. None of the original com edy is retained; I have substituted the best l am capable of writing. The seven pigmies will be natural dwarfs, who will be given a thorough training by W. H. Daly, under whose direction the spectacle will be produced. 'The Feast of the Fire-Flies' will be one of the novel scenes. The stage is darkened and myriads of fire-flies (or, rather, their sparks) will scin tillate in the gloom. Then vari-colored calciums will be thrown from different points, when almost every conceivable kind of animal, from the frog to the elephant, will appear, and go through a dance to the strains of an orchestra also composed of animals. The transformation scene in the last act will be called 'The Land of Gold.' Everything, even to the birds of the air, will be of a golden hue, and the ballet will be in golden armor. Yellow calciums will heighten the effect. Revolving pillars, carriages and horses, large floating shells, a canopied throne, with fairy realm beyond, will all be of gold. This scene will cost several thousand dollars. There will be from 150 to 200 people engaged in the representa-

tion." "But to cut the canopy and look beyond, what other plays will you have on next season?"

"I suppose Minnie Maddern will continue in Caprice. Several parties are negotiating for Infatuation. Last week I received a letter from Mrs. James Brown Potter regarding this play, and, if no disposition is made of

it before, I will probably read it to her on her return from abroad. I am now on the fourth act of a new drama of New England life for Maggie Mitchell, with which she proposes to open her next season. The plece is something on the style of Caprice, and will afford excellent scope for her versatility. I am also engaged on a new comedy-drama for Annie Pixley, which is to be finished in time for next season. This piece will also be one of New England life, but quite different from any thing I have yet written. As soon as I can get time. I shall devote a month or so to the vivisection and rewriting of The Red Pocketbook, the property of Fred, W. Bert. I believe this drama will make a veritable sensa tion some day. Frank Daniels will produce Little Puck the coming season. This is a farce-comedy I wrote two summers ago. It has been changed materially, however, to allow Mr. Daniels to introduce considerable horse-play of his own peculiar conception. I am not partial to this kind of work, but I presame all tastes have to be suited."

A Distinguished Anglo-American.

On Saturday last John Sleeper Clarke, the distinguished comedian, and probably the largest owner of theatrical property in the world, being the sole proprietor of the Walnut Street Theatre, Philadelphia, which is the oldest theatre in this country; the Opera House. Broad street, in the same city, and the Strand, London, arrived in America on the Germanic. and took apartments at the Gilsey House.

"I had intended to come over a week or so earlier," he said to a MIRROR reporter who called on him. "In fact, I had my tickets already bought and was to have occupied the captain's room in the Celtic. But I couldn't arrange my business at the Strand in time, so postponed the trip. I think I'm very lucky on account of it. The Celtic was the vessel that had the collision, when four persons were killed. I have just three dogs with me, so you can see what a narrow escape I've had. The trip over was rather rough for this season of the year, and it was very foggy on this side of the banks where the collision took place.

"My reason for coming over is that I haven't visited America in five years, and besides this I have certain private business to attend to Colonel McCaull's lease of the Opera House Philadelphia, has expired, and there are a num ber of applicants for it. So I am going over to the Quaker City to decide who shall have it. Mr. McCaull is not one of the applicants. The Opera House is not, as its name implies, solely devoted to music. In it some of the greatest living actors, Edwin Booth, Joseph Jefferson, E. A. Sothern, J. K. Emmet, and others, including your humble servant, have played some of the largest and most successful engagements of their lives. My other house in Philadelphia, the Walnut Street Theatre, is in possession of I. Fleishmann, whose lease has about four years more to run. There are other matters besides the Opera House that I must attend to, but I think I will get away in about a month. At any rate, that is my present intention.

"While I am here I shall try and see all my old friends, and, if possible, I shall attend the dedication ceremonies of the Actors' Fund Monument. I am glad to see that the profes sion is advancing so rapidly to a proper regard of what they owe to themselves and their fellows. There is no very immediate cause for my hurrying back to England. as the Strand, with the old comedies, is running along to splendid business. The Clandestine Marriage is on at present. The old comedies will be continued up to Christmas, and perhaps longer

present intenti in England or America. My last acting was finished about three months ago, when I concluded a long provincial tour through England, Scotland and Ireiand."

Young Sothern's Star.

"I have just closed a contract with E. H. Sothern," said Daniel Frohman to a MIRROR reporter, "by which I shall control his services for three years after the coming season. I propose to star him in light comedies, not unlike those in which Charles Mathews and Charles Wyndham made their successes. I have had the opportunity of watching, during the past season, how Mr. Sothern played in this house, and his popularity with our au diences prompted me to try him with The Highest Bidder, which has made a success beyond all our expectations.

"After he finishes with Miss Dauvray next season, he will return to the Lyceum Theatre and appear in one or more new comedies playing through the Spring season and again in the early Autumn. I will then put him on the road with a good comedy company in support, while my regular stock company occupies the Lyceum Theatre, and he will return when my stock company is on tour. Mr. Sothern's success the past season warrants the prediction that he will be as successful a star as was his father, in roles of perhaps less eccentric character.

The Twilight of Adonis.

Henry E Dixey was walking quietly up and down the lobby of the Bjou Opera House when a MIRROR reporter met him the other day. The young comedian has grown stouter since he returned, and explaining away a little hoarseness by the fact that it was his morning voice, he said:

"I have decided to close my season here on

June 11, which will be the 1,100th performance. I don't know what preparations have been made for celebrating the event, but I know that it is looked forward to with pleasure by me, because it means the end of the season. I'm going to take a good rest. I am sorry, but I can't tell you where. I don't care to have anyone know. I'll travel simply as 'George Jones, New York.' Do I come back again in the Fall to play here? No. I won't be seen again at the Bijou Opera House until I bring out Faust. That will be about six months from now.

"During the Summer it is our intention to have the theatre entirely renovated; there will be larger chairs put in; about fifty of the present seats will be taken out, so that there will be more room; new carpets will be put in, and the entire front of the theatre will be touched up. When it opens in September with Conrad the Corsair it will. I think, look almost like a new house. I shall produce the latter burlesque myself, giving my entire time to its presentation, and then I shall go on the road again until such time as we are ready for the production of Faust."

Gossip of the Town.



Alma Varrey's bright and pretty face is pre-sented above. Miss Varrey is a vivacious actress who has come to the front in connection with the Casino company. The delightfu swagger of her love-making Captain in Erminie is irresistible. She hugs and kisses and says sweet nothings to the comely female Miss Varrey has been out of the cast a short t'me on account of a slight illness, and her absence has been noted and missed.

Mr. and Mrs. Gus Bothner sail for Europe

Ariel N. Barney will manage Thomas W. Keene next season. The Fall season of the New York School of

Acting opens on Oct. 23. Al. Hayman arrives in the city from San

Francisco next Tuesday. The May Blossom company has just closed

season of forty-three weeks George W. June has been engaged to go in advance of Harrison's Silver King company.

Dick Gorman will star almost exclusively in his new Yankee play, Human Nature, next The Highest Bidder company are being re-

hearsed in some new scenes which have been added to the play. Edmund Tearle has written J. H. Mack re-

esting permission to play Spartacus in the English provinces. Francklyn Reglid has cancelled his San Fran-

newspaper writing during the Summer. George W. Sammis, last season with Colonel

McCauli, has been engaged as advance agent for Richard Mansfield's company for next sea-Eigar L. Davenport has returned East from

California after a long absence. He will be a member of the Boston Museum company next Julia Anderson produced her new play. Inez

at Bridgeport, Ct, on Monday night, and Manager Frank Broaker writes that it scored a

Randall's Theatrical Bureau has added the Hyperion Theatre, New Haven, and Walker's Opera House, Burlington, Vt., to the list of theatres which it represents. William Garen, now business manager of

Muggs' Landing, will take out a vaudeville company headed by Topack and Steele this Summer, opening at Rochester on June 20.

W. H. Power has closed season as manager of the Ivy Leaf company and is representing a circuit of twenty five Michigan towns during

Effie Ellsler will open her season at Long Branch on August 30 in Egypt. The latest acquisitions to the company are Florence Field and Archie Boyd.

Charley Reed, Leona Fontainbleu, Emma Hagger, Thomas Q. Seabrooke and Elvia Crox have been engaged by Hoyt and Thomas for their different attractions.

Robert McNair, C. J. Jackson, W. H. Turner and James R. Garey have been engaged by A. B. Anderson to upport Henry Chanfrau in his fortnight engagement in this city this month.

E. V. Sinclair died recently at sea on his way home to England from a tour of the West Indies. He leaves a wife (professionally known as Maude Clifford) and three young children.

Rehearsals of Travers House, the new play to be produced at Niblo's Garden on June 20 will begin on next Monday night. The cast wil include two leading ladies, Adele Belgarde and Adeline Stanhope, and three ing men, Forrest Robinson, James Wilson and John T. Sullivan.

Charles D. Mackay, eldest son of F. F. kay, has been with Louis James the passon. He is said to give brilliant promise.

Mr. E. A. Levian, THE MIRROR'S To correspondent, was in town for a day of last week. He lett for Europe on Saturi Julius Cahn and George Dickson hi

chased the right to a new American oper Barclay Walker, entitled Maganon. The was produced at the Grand Opera House dianapolis, week before last, H. R Jacobs has added another link to

chain. He has leased Wareing's Theatre, Ho-boken, and rechristened it H. R. Jacobs' Ho-boken Opera House. The house can be rented by the night or week from now until Augus Frank M. Burbeck, last season

Boston Museum stock company, has been gaged by Frank W. Sanger for the Has Lights company for next season. Mrs. I beck (Nellie Lingard) will remain in E Comstock and MacGeachy will open

Ocean circuit on June 13. when they will present The Private Secretary for a week, with M. A. Kennedy, Frank Tannehill. Jr., Herbert Ayling, Mrs. Myers and Miss Haslam in Hazel Kirke will be presented at the Gra

Opera House on June 20 with the veteran W. Couldock in his old part. Strenuous forts are to be made toward securing the tire original cast, and Sydney Cowell will pr ably appear. George L. Harrison has purchased from Harry the exclusive rights to The Silve

King for this country. The contract wis signed last Saturday, Mr. Harrison will open his season at the People's Theatre, Chicago, Miss S. H. Bingham, formerly of the New York School of Acting, and at present teams in the Berkeley School, has written a little

which was given its first presentation last (Wednesday) night at the commencement exercises of the School at Chickering Hall. Jennie Yeamans has received an offer of

Williams at the Alcazar, San Francisco, with a guarantee to star ber for a similar period in Our Jennie. Miss Yeamans was forced to decline on account of the limited time given her to make necessary preparations.

The first reading of a new comedy was had by Richard Mansfield's company at the Madison Square Theatre on Tuesday morning, and the work was at once put in rehearsal. It will be produced on June 13, provided Prince Karl does not surprise the comedian by taking on new life. Emily Maynard is engaged for the cast.

"There is not a lithograph or hanger or a stand of bills out for our season at the Madison Square, except those in front of the house," said Manager E. D. Price, of Richard Manager field's company, the other day, "nor will ther be this Summer. We are doing all our all vertising in the newspapers, and the res

J. O Milsom, of the new Theatre Ven Nashville, is in town. He says the roof of the house was being put on when he left, and that there is no doubt about the house being finished by Sept. 15. Nashville, he reports, is having as big a "boom" as any city in the South. Not only is real estate going up, but factories are being built, and the city is having the benefit of a sustained impetus to trade.

The following is the full cast of Hypocrite to be produced at the Fourteenth Street Theatre next Monday night: Edward Walton, Ost Tearle; George, an octoroon, Newton Gott-hold; Richard Singleton, Herbert Kelcey; Doctor Vernon, Harry Courtaine; Barney Elliott, Charles S. Dickson; Archibald, Tony Farrell; Edith Walton, Annie Robe; Grace Courtraire, Miriam O'Leary, and Martha, Marie Bates.

Murray and Murphy open their engagement at the Union Square Theatre on next Monday evening in Our Irish Visitors. They will make Thursday night a professional night. No tickets will be sold, and they will only be given away to professional and newspaper mea. Tuesday is to be the Newsboys' night, when money will again be refused at the doors and the house be open free to newsboys and such the house be open free to newsboys and journalists as may desire to see the fun.

Harry Chapman, the veteran, will be ! ness manager and treasurer of the Frankford (Pa) Opera House for Saphore and Melville, As a stock company will be run for a major part of the season, Mr. Chapman will rum-mage his trunk and try the effect of some of his new plays on the suburbans of the Quaker City. Their effect will be watched with inter-est. The author does not lack the slightest confidence in his plays, and believes they attract the attention of the great stars.

"Margaret Mather has just closed a most successful season of forty-four weeks." M Hill to a representative of the Minnon the other day, "and next week she will go to Euother day, and next week she will go to Ru-rope for two months or so. She opens next season in Rochester on August 28 Besides her regular repertoire, she will have Thisbe, a five act tragedy by the elder Dumas which was specially written for Rachel. The play will be presented with entirely new scenery and will be presented with entirely new scenery and costumes, though just where we will first present it has not been decided upon. Miss Mather will not appear in New York until after the first of January. Her whole season is booked, and she will again visit California. She will also tour the South. Among the people re-engaged in support are Frederick Pau'd, ing. Milnes Levick, Okane Hillis, Jeannie Harold and Mrs. Smith."

Negotiations are pending between J. H. Mack and V. W. Kelly, manager for Grace Hawthorne, to have Robert Downing play a season at the Princess' Theatre. London, during the present Summer. Mr. Kelly says there is considerable curiosity among press men sod others in London to see Mr. Downing in his version of Spartacus. Mr. Mack will clinch the offer if it can be made for two months in stead of one, as he would not take over his elaborate scenery and costumes, but would be everything made in London. Nor would take over a company—only the star and two leading people Manager Mack thinks an en-gagement of less than two months would not varrant the heavy expenses attending the venture. Manager Kelly is sanguine that Mr ture. Downing and the production would be a su at the Princess', where England's fav romantic actor has been so successful. Kelly bases his belief upon having seed Downing in the tragedy before he last

Europe.

DATES AHEAD.

mer: Pirian; New York City April os. six west may's Uscas I fou Co: Picton, N. S., o. Cha towa y 4. Sammeraide 6. Shedac y, Amberts S. chester q. Moneton 10. Campbelltown 11. Chi

de 14.

PROVINCIAL.

[CONTINUED FROM PIPTE PAGE.]

ande Id. sire to return thanks to him for innu

OREGON.

PORTLAND.

r Marbet Theatre (I. P. Howe, manager): The
Merrison to played a retarn engagement of three
su-ay, after a very successful tour of the Sound
t under Mr. Howe's management. The co. pre
Won at Lest, Faust and Under the Gaslight.

PENNSYLVANIA.

PENNSYLVANIA.

HARRISBURG.

State Capital Rina: Gilmore's Famous Band was the attraction at this resort in two concerts May 2. I he attendance was large and the satisfaction of the audience found vent in the most forcible manner, each member being encored when possible to repeat. The aboists of the hand, of which it is wholly composed, are artists, and the fact was strongly patent in their most masterly execution of some very difficult music.

"The Night Owla." a humorous composition in music, won the most genuine applause of the evening, being in the nature of a breathing-apot from the fawed and trained attention due to the classical programme preceding and following it. Miss Fritch, the suprano, any "Nos Sufogno" with a breadth of style and execution almost ircomparable, and for an encore gave "Sweetheast" with a profusion of florid work most reptivating. Gilmore was recognized as an Irishman from his familiarity with the stick.

PITTSTON.

sic Hall (W. S. Lvans, manager); The Kittle
des co. closed a week's engagement May st. and
to of rainy weather and a fremen's festival they
d to good business. Miss Rhondes is a bright listrems and wee many friends. The co. close their
a at Kaston, Pa., 4. Nothing booked.

m; THE MIRHOR is always on sale at the Music
hook store.

MIRROR IS

MCKERSPORT.

MCKERSP

TITUSVILLE. e france (R. W. Burnishall, manager); sry Variety on, chosed season May es to The only good thing about the perform— Charife Sparks' dancing. If they had a or three p-ruous to go on the stage it a saterraining. Wext season is opened y Cora Van Tase II on August 50,

as rather light.
Theatra (C. Burger, manager): Gillarge and fashiorable andiences after

I. I. MeChair

d, but go to Atmense City, and de

RHODE ISLAND.

PROVIDENCE.
ci Garden: Opening of the ainth season
is Evens in Our Angel.
ster Muses: Last week of the season introReinhardt Opera co. in Little Red Riding

W. Eaton Brown, musical director for Lotta, in

home here very ill.

WESTERLY.
The Opera House is closed for the season. Manuger Blevia is now looking for sext season and promises us neay strong attractions.
Professor William Jeager and George Sherman, who have been resting at their homes in this city, left news Thursday for Baltimore to join Harry Woodson's Minstrels for the Summer season.
Lights o' London co. No. 2 played to a small auditage in Armory Hall May 27. Co. fair.

TENNESSEE.

TENNESSEE.

NASHVILLE.
The Grand (W. J. Johason, manager): The same Holman co, held the boards all last week to good ousse, presenting Devotion, Queen's Evidence, beens and Kathleen Mavournees. Prices reduced to 10-10-10-10, and as an extra inducement each purchaser of a admission citcher received a number, which number apresented a chance in the distribution of various presented of drawing patronage has been adopted on several occasions this Spring. To my mind it is a very swikful one; once begun it must be continued, or the abile loss interest and stay away. In the end, the abile loss interest and stay away. In the end, the abile loss interest and stay away. In the end, the abile loss interest and stay away. In the end, the abile loss interest and stay away. In the end, the abile loss interest and stay away. In the end, the abile loss interest and stay away. In the end, the abile loss interest will, I fear, find that it is a mode of acvernment calculated to do injury to the standing of the course, especially so with the profession abroad. A co., remaits or operatic, that cannot stand on its servi, is not likely ever to do a land-office business in fashville. Our theater-goers are quick to discover the cod from the bad, and they are neither slow to show heir appreciation of the former nor their indifference of the latter.

The Masses of the contract of the comments and the same and the

rappreciation of the former nor their indifference he latter.

he Maconic (E. V. Anglim, manager): A large and ghted andience assembled Thursday and seemed to by very much the operatic concert, gl-en by Waldereery, the headsome tenor, with the as nationee he following amatters: Misses Beckly Levy, Mam'e hou, Lerman, Wood and Griffith, and Messra-James may, Clendening, Bordeiser and Reynold. The gramme embraced a lections from the Pirates of mance, if Trowstore and Triel by Ju y. Mr. Marsay, Miss Levy and Miss Melton, each acquitted manage, if Trowstore and Triel by Ju y. Mr. Marsay, Miss Levy and Miss Melton, each acquitted and Professor Anderson occupied for the first time position amigned him by Mr. Anglim as leader of exchastrs. I o say that he acquitted himself most liably would be but stating a fact. He was once hader of the orchestra at Macauley's Theatry, swills. I congri tulate Mr. Anglim on his selection. Ler's Opens House continues open and is drawing to see.

be modern and clegant in all the country. It will be one who modern and clegant in all that the words imply Mr. Mi sc. m. the manager, in rapidly booking attractions, and says that by the opening his list will include the test line he has ever efferred the Mashville public.

As manager of the Massach in Mashville public.

into the Manonic. He is preserving for reference and protection.

Broad Street Assusement Hall: Upon the urgent invitation of many leading citizens and old friends of the venerable actor, James E. Murdech, who for several works had been vasiting in the Stane, the veteran gave a reading on Thursday sight. The affair was highly interesting and charmed a large and very fashismable andonsor. Tuenday evening next be agreen to give another at the Grand. This is Mr. Moreloch's first visit to Nashville since the breaking out of the war. Then he was regarded as one of the generate favories that appeared before the Nashville foot-lights. He tells us he is now evenity-six years old. What a halo, hearty and well preserved and gentleman he in, too. He is receiving a warm welcome at the hands of his friends and attaining here. His interesting daughter accommand attaining here. His interesting daughter accommand

insti some time this west.

CHATTANOGGA,

New Opera House (Paul R. Albert, manager):
The Handel Society (local) gave The Doctor of Alcantara May sit to a large sudience. The operatts was well readered. Mrs. Macasal as larg, deserves special meetion, singing and playing the the part equal to many professionals. The parts of the Doctor, the Doctor's wife and the Doctor's daughter, were well readered, respectively, by F. S. Hyde, Ida Blair and Mrs. L. G. Walker. The chorus of fifty was excellent, but the instrumental music was weak. The was the closing performance at this house prior to cleaning up and repairing.

formance at this bouse prior to cleaning up and repairing.

East Lake Casino: This new Summer resort open d of, with a New York co., for a season of twelve weeks in Our Boys. P. S. Mattox is business-manager of the co. and Marlande Clarke stage-manager. Notwithstanding the threatening weather, there was a good-aired audience present, and the performance was given in fine style. The co. with become favorities and may expect a big run of business. On the sy, Our Boys was repeated, but not to as large a crowd as on its fi ut readition. When it is taken into consideration that, the Casino is seven miles from the city, and no cover over the anditorium, the management can feel highly gratified at the success thus far. The resort is visited by the Aust ton, the best of order is hept, and no improper characters are admitted.

Wilson and Rantin's Minatrols will open the regular season at the Opera House on Sept. 7.

The require demantic someon will open with Lizzie Runas, Sept. 16-17. The little lady may expect ore-flowing houses, as we missed her last season, the new house not being ready when Man Evana oposed her Southers tour.

The Strantiers of Paris strangied in Knorville so. A

vanhington.

Manager Fritz Stanb of Stanb's (Knoxville) Theatre
at Hot Springs, Ark., having the rhoumatics biled out

Manager Fritz Stanb of Stanb's (Knozville) Theatre is at Hot Springs, Ark., having the rheumatics biled out of him.

Jake Tansenhaum was in the city all last Sundav in consultation with Manager Albert. Frisak O'Brien telegraphed he would come from Birmingham to jois in, but he did not put in an appearance, owing to illuser, Jake west to Cleveland, O., to spend a few days with his wife and thence he goes East.

KNOXVILLE,

S'unb's Theatre (Fritz Stark, manager): Stranglers of Paris co. stranded here May us. Salaries far over due. They presented Lout is London as for the bearfit of the Enterprise Band, Performance tame. This ween they wil present King Lear for the bearfit of the Enterprise Band. Performance tame. This ween they wil present King Lear for the bearfit of the Confederate mounment. The co. contains some very good actors, especially the male element.

Items: F. A. Tansehill and his manager had a little slugging match sp. Tannehill did most of the slugging. Both fined by the Recorder. Mr. Tannehill said be would be satisfied if the manager would, only give the actors money enough to get home. For himself he did not care.

TEXAS.

WACO, presented by the Garland Opera, manager) amateurs May 14, it of the Waco Light Infantry. tor Durand was

UTAH.

SALT LAKE CITY.

It Lake Theatre (H. B. Clawson, manager):

spt for the appearance of Halliday's Georgia Mina (very poor business—one night only) the week has
barren of dramatic events. Manager Clawson has
a occasion to make several needed and useful imements in the box-office, namely, to enlarge the
low, provide receptacies for tickets for several persancers or engagements ahead and have the chair
imounted on a stand so that they freely revolve
can be easily inspected. All this will tend to facilibusiness during a web.

Howard Opera House (W. K. Walker, manager):
Andre's Swiss singers May s4 to a packed house. Balabrega s6-8 to fair business. Zoso June 1-s; Janau-schek 2.

WISCONSIN.

Opera House: (J. M. Kohler, manager); Francis Labadie and co. opened May as for three nights, ap-pearing in Nobody's Child. Desperate Straits and Black Diamonds. Foor business. Co. was very weak and could not present the plays in a natisfactory manner.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers). Saturday, May st. Howorth's Hibernicon to fair business. Co. closed season here. This also closed

LACROSE,
McMillan Opera House (Truesdale and Hankerson,
managers): Hyers Sisters played to a good house and
gave good astisfaction. Sam Leas did not show up,
and their present comedian is very tame.

MILWAUKEE,
Our principal theatres were closed week of May 23,
with the exception of one concert last by local tatient.
The Gra. d Opera Ho se is in the hands of carpenters
and scene-painters, making ready for Bernhardt, who
comes for one consecutive night 8, appearing in Fedora.

dora.

J. fireys Lewis appeared at the New Academy May
so 3. in Forget-Me-Not and Clotilde. This closed the
regular season at this popular place of amusement.
May Fish's Blondr's have been giving a week of burlesque at the Peop e's.
Manager Raynor has gone to Mt. Clemens, Mich., to
boil his beumatism out.

The Summer opers season at the Palese will over

mer opera season at the Palace will open Manager Miller has not yet announced the about 3, but Manager Miller has not yet announced the co.

The Carleton Opera co. opened at the Park May 29 for one wock. So far the only operas have been Merry War and Nanon, two well-known old-timers that have been sung threadbare here. The above mentioned take up the first half of the week, while the repertoire for the last half has not be a published. It is 10 be hoped that Erminle will be given, as this opera has naver been presented here, and would easily run a week.

The weather here is as yet by no means balmy, and it needs a warm spell and good attraction to make bchili: Park a success. This Carleton may find out ere he departs from our midst.

George Hoey, an acrobatic song-and-dance artist, broke his knee-cap while doing his act at the People's last week, and will be compelled to retire from the stage.

CANADA

TORONTO.

Grand Opera House (O. B. Sheppard, manager):
fony Pastor, supported by a good co, drew good houses
day s3-4, and gave general satisfaction. The Toronto
fencing Club gave their annual entertainment sy.
dones have a contracted to the contract of May 43.4, and gave general saturation.

Fencing Club gave their annual evtertainment sy.

House large. This closes the seasoe at this house.

Toronto Opera House (Shaw and Jacobs, managers):

The Cattle King drew only moderate s zed houses. The
play is highly sensational and appeals entirely to the
gallery gods. Week of 50.4 Heroise in Rags with
Florence Bludley, to be followed week of 6 by A Coud

Day.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Last week Barlow Brothers and Frost's Minstrels. The biggest business of the season was done by Abbey's Uncertom's Cabin co. Standing room only was the rule. Lyceum Theatre: Opened to good business with the Romance of a Poor Young Man, Romeo and Juliet and Katheen Mavourneen were given through the week. Brefs: Manager Clarke's face was radiant last week.—J. M. Wall, manager of the Maine circuit, was in town last week in the interests of Barlow Hothers' Minstrels. He is a hustler—I here is consirable rankness about the Uncle Tom show, but it did the business. J. Barry, a former circus clowa, is managing the concernably engaged in making foois of them.—Januschek comes this way July 4.

EGWHM MAYO: Indinaspolls 30, week, N. Y. City 13, week, EERA KENDALL: Brooklys 30, week, EERA KENDALL: Brooklys 30, week, EEROWIN STUART CO.: Chippews Falls, Wis., 30, week, EURICE Geodesics: Joliet, Ill., 30, week, Ottawa June 6, week, Davasoneri, Isa., 13, week, E. T. "YETSON! Independence", Kas., 30, week, Council Bluffs, Is., June 6, week, Omaha 13 week, ELIZA LEGAN: KAPORT, N. J., 30, week, EDITH SINCLAIR CO.: HAFIEM 30, week, FARIK MAYOU N. Y. City June 6, week, Salt Lake 16, 18.

FRANK MAYO: N. T. CON.
FRED. WARDE: POrtland, Ore., Jude 6, week, 16-18.
FISHER-HASHAN CO: Toronto 6, week.
FANTAMA: Hariem 90. week.
FRANKIE & RHELE: Philadelphia 30, week.
FLOORING BISHOOT: Toronto 30, week. Buffalo June 6, week. R.-chester 13, week.
FRANKES BISHOOT: N. Y. City 30, week.
FRITON-COMMER CO: Grand Rapids, Mich., 6, week, Allegan 13, week, Holland so week.
GOLDEN GIANT CO: N. Y. City May 30, three weeks.
GOLDEN GIANT CO: N. Y. City May 30, three weeks.
GAMAN EARLE CO: Frankfort, Ind., 30, week, Ro-chester June 6, week.
HARRIGAN'S PARK THEATE CO: Philadelphia 30, week.

week.

Наиму А. Dixhv: N. Y. City May a, five weeks.

Наиму Силирало: N. Y. City June so, two weeks.

Наиму Силирало: N. Y. City June so, two weeks.

Наиму Арацы: Meadville, Pa. 30, week, Jamestown,

N. Y., June 6, week, Lockport 13, week.

Наи Атоманарит: Philadelphia 30, week.

Julia/Amders se: Norwalk, Ct. 3, Matteawan, N. Y., 4.

James Caler: Cleveland 30, week.

James Caler: Norwalk, Ct. 3, Matteawan, N. Y., 4.

James Caler: Cleveland 30, week.

James Caler: Cleveland 30,

so, week.

JULIAN CO.: Poughkeepsie 6, week.

KINDERGARDEN: N. Y. City May 30, four weeks

KITTIE MHOADES: Easton, Pa., 30, week. Elizabeth, N.

J., luce 6, week.

Lillian LEWIS: Englewood, Ill., June 30, Pullman

LIZIE EVANS: Providence 30, week.
LOTTIE CHURCH: Hartford 3-4.
LIZIE MAY ULMER: New Haven 3-4. Boston 6, two

weeks.

Lillan Olcott: N. Y. City 30, week.

Mussay and Mussay and Mussay and weeks.

Madison Fquark Co. (Palmer's): Chicago, June 6, three weeks.

Mas. Langray: Kunsas City s-4, Denver 6-8, Pueblo 9, Colorado Springs 10, Cheyenne 11: Salt Lake 13-15.

Mas. Modjeska: St. Paul s-4. Winons 7.

Mas. Januss: San Francisco May 30, two weeks.

Maggie Harold: Olean, N. Y., 30, week, Hornellsville June 6, week, Klmira 13, week.

Mass. Rillay's Co.: Jeff. 1500, Mo., s-4; Belleville, Ill., 6, week.

MSS. RILLYS CO.: Jen. 190.

6. week.

M. C. GOODWIN: Boston 30, week.

OM THE RIO GRANDE: N. Y. City 30, week
PECK'S BAD BOY CO.: Northampton, Mass. June 8.

P. F. BAKER: Ruchester 30, week, Syracuse June 6, week. N Y. City 31, week.

PHEA: Portland, Ore., 30, week.

RICHARD MANSFIELD: N. Y. City May 30—indefinite

RICHARD MANSPIRLD: N. Y. City May 30—indefinite S:=MOD.

RAG BASY CO.: Sacramento s, Laramie 6, Cheyenne y. Greeley 8, Deaver 9-11.

ROLAND KRED: Preeblo, Col., 2-3, Colorado Springs 4, Kearney 6, Hastings, Neb., y, Lincoln 8, Fremont 9, Council Bluffs 10-11, Omaha, 13.

ROSERT MCWADE: Brooklyn, E. D., 30, week.
ROSINA VOKES CO.: Baltimore 30, week, Brooklyn, June 6, week.

ROSER COMLAN: Iersey City 36 8, N. Y. City 30, week.

Tarrytows, N. Y., June 6.

SARAH BERNHARDT: Deaver June 2-4, Des Moines, Ia., 6, Davenport y, Milwaukee 9, Detroit 10, Phi. adelphia 13 14.

SAM'L OF POSEN CO.: Pittsburg 30, week, Cincinnati

phia 13 14. am'l or Pusen Co.: Pittsburg 30, week, Cincinnat June 6, week
STABLEY MACY (C O. D): N Y. City 6, week.
STABLEY DO NEW YORK: N. Y. City 30, week, Bostos
June 6, week.
STUART's THEATRE Co.: Chippewa Falls, Wis., 30

Week.
T. FARRON: Buffalo sg.
TAVERNHER Co.: Lansing, Mich., 30, week.
UNDER THE GARLIGHT CO. (Turner sg: N. Y. City 30, week. Boaton 6, week.
ULLIE AKERSTROM: Taunton, Mass., 30, week, Fitchburg 6, week.
WILBER COMEDY Co.: Springfield, Ill., 6, week.
WATER COMEDY Co.: Elkhart, Isd., 30, week.

WAITE COMEDY Co.: Elkhart, Ind., 30, week.
Wg. Us & Co.: Chicago 30 week.
Wg. Us & Day Co.: Peterbaro, Oat., 30, week. Belle
wille June 6, two weeks.
Zoz. Co.: Burlington, Vt., 1-2, Montpeller 3-4, Barre
6, St. Albans 7, Plattsburg, N. Y., 8, Malone 9, Ogdensbarg 10-11.

OPERA AND CONCERT COMPANIES.

AMY GORDON OPERA Co.: Pottsville, Pa., 30, week, Scraaton 6, week, Wilkesbarre 13, week. Anderson's Lady Quartette: Cleveland 6, week. Boston Opera Co; Sheboygan, Wis., 6-9, Hamilton 19-11, Appleton 13, week. Bijju Opera Co.: Salt Lake 6 8, Bansaerg Opera Co.: Lafayette, Ind., s. Peru 3. Marion. on 4.
TON OPERA Co.: Milwaukee 30, week, Buffalo June 6, week, Syrnause 15-16.

DUPF'S OPERA CO.: N. Y. City April 11—indefinite.

GOLDEN OPERA CO.: Flint, Mich., 30, week, Port Huron

June 6, week.

HAMERSLY OPERA CO.: Lynchburg, Va., 30, week, Roanoke June 6, week.

KIMBALL OPERA CO.: Buffalo 30, week, Niagara Falls

6 8.

68. McCaull's Summer Co: Baltimore May s. eight weeks.

NATIONAL OPERA Co.: Louisville June 1-4, Minneapolis and St. Paul 6, week, N. Y. City so.

Noss Family: Atlantic City, N. J., s. Hammonton 3, Toms River 4, Freshold 6, Jamesburg 7, Cranberry 8, Hightstown 9, Keyport 10, Perth Amboy 11, Wood-budges, St. Company 11, Wood-budges, St. Company 12, Wood-budges, Wood-budges, St. Com

Toms River 4, Freehold 6, Jamesburg 7, Cranderry 9, Hightstows 9, Keyport 10, Perth Amboy 11, Woodbridge 13

Royce-Lansing Bell-Ringe's: Harbor Springs, Mich., June 5, Chalevous 6, Traverse City 10, Cadeillac 1*, Howard City 13, Big Rapids 14, Reed City 15, Chase 16, Manistee 17, Ludington 16, Pentwater 20, Hart 31, Whitehall, 20, Muske gon 29, Plainwell 29, Ostego, 28, Allegan 20, Grand Haven 20, Whitewater, Wis , July 7, Fort Atkinson 2, Lake Mills, ATETSOF'S RUDDYGORE CO.: Watertown, N. Y. 6. STARE OPERA CO.: Brooklyn-indefinite season.

STRING OPERA CO.: Guincy, Ill., 2-3, WILBUR OPERA CO.: Cleveland May 24, three weeks.

MINSTREL COMPANIES.

MINSTREL COMPANIES.

MINSTREL COMPANIES.

BAIRD'S: Portland, Ore., June 13.

DOCKSTADER'S: Washington 30, week, Wilmington, Del; June 6, Trenton, N. J. 7. Jersey City 8, New Haven 9, Hartford 10, Springfield, Mass. 11, Holyoke 13, Woicester 14, Providence 15, Fall River 16, Brockton 17, Boston 80, week.

HAVERLY'S: Chicago May 25, three weeks.

HICKS': Boston 30, week.

MCNISH. JOHNSON AND SLAVIN'S: Council Bluffe, Ia., 8, Cheyenne 6, Greeley 7, Colorado Springs 8, Pueblo 9, Leadville 10-11, Denver 13 week.

WILSON RANKIM. Louisville June 6, week.

VARIETY COMPANIES. ALL-STAR SPECIALTY Co.: Louisville 30, week, Cincinnati June 6, week, Evansville 13, week,
Gus Hill's Co.: N. Y. City 23, two weeks.
GRAY-TEPHENS CO.: Newark 30, week.
HALLEN-HART Co.: Chicago 30, week.
HALLEN-HART Co.: Chicago 30, week,
HALLEN-HART Co.: Chicago 30, week,
HALLEN-HART Co.: Newark 30, week, N. Y. City 30, week,
Lilly Clay's Co.: Newark 30, week, N. Y. City June
6, two weeks.

Night Owls: Philadelphia 30, week.
5:D C. France, Pittsburg 30, week.
Rasve-Sasver Co.: N. Y. City 30, week.
RESILLY-WOOD CO: Chicago 30, week.
Sparks Brotheas: Brockville, Pa., 3, New Bethle bem 4.
Tony Paston's Own Co: Detroit 30, week, Chicag
June 6, week.

MISCELLANEOUS. LONEW'S ENUINE PARADOX: San Francisco

two weeks.

Cour's Hosses: Deaver 31, week.

Courker's Hosses: London, O., 30, week.

KELLAR: Bretce 30, week.

FR F. Chomwell: Chicago May 30, four weeks.

Paor. Skinnar (Magician): Portland 30, week. Lyn

Mass., June 6, week, Halifax 13, week. CIRCUSES.

CIRCUSES.

ADAM FOREFAUGH'S: Flint, Mich., s, Bay City 3, E. Saginaw 4, Muskeyon 6 Big Rapids 7, St. Louis 8, Uwosso 9, Ann Arbor 10, Toledo 11, Akron, O., 14
BARRETY'S: Channte, Kaat, s, Independence 3BARNUM'S: Poughkeepsis, N. Y., 3, Providence 16, Fall
River 17, Lynn J July 14Donns': Waverly N. Y., s, Bath 3, Corning 4, Wellsvid 6, Pens Yan 7, Geneva 8. Seeca Falls 9.
F. A. Robsins': Quincy, Mass., s, Stonehton 3, Clinton 4, Portsmonth, N. H., 6.
GRAY'S: Woonscoret, R. L., 30, week.
inwirk's: Chises, N. Y., s 4, Albany 6, week, Troy 13, week.

week.
KING-FRAHKLIN: Oskaloosa, Is., 8.
MILLER-STOWE: Buffalo 30, week.
RICE'S: Suspension Bridge, N. Y., 6.
SELLE BROTHERS': Manistee, Mich., 2, Ludington 3,
Mushegou 4, Whitchall 6, Grand Rapids 7, Kalamazoo
8, Fall River 9, Elthart 10, Coldwater 11, Jackson 11,
Adrian 14, Hillsdale 13, Fort Wayne, Ind., 16, Logansport 17, Lafayette 18.
SOLOM-N'S WILD WEST: Dedham, Mass., 30, week.
WALLACE'S: E. Liberty, Pa., 5, Sharpaville 2, Braddock 4, Uniontown 6.

Orthoppy.

The presentation of Sardou's Theodora by Lilian Olcott and her company is, perhaps, the very best dramatic performance to be seen at present in the whole country for those persons that would acquire a knowledge of the actor's art. Especially valuable would be the study of this performance to persons that are still occupied with the rudiments of the art of acting, for here better than in any other school l know of could the tyro learn what not to do. Here the tyro could learn how not to pronounce our language, either on the stage or off; how not to read any language, either on the stage or off; and how not to use the voicemaking apparatus in declaiming, either on the stage or off. Here he could see bow marring vulgarisms of pronunciation are; how jarring errors in reading are; and how fatiguing false methods of making sound with the human

Take it for all in all, the observing tyro could learn most from Mr. Horace Vinton, the gentleman to whom Miss Olcott entrusts the leading role in her elaborate presentation of Theodora. The word women Mr. Vinton pronounces as though it were spelled womun, reparated as though it were spelled separatud, palace as though it were spelled palus, because as though it were spelled beces, and so on and on, while his emphases, pauses and inflections are worthy companions of his ud's, un's and wif's. And then the studious tyro would see, by observing Mr. Vinton, how desirable it is to speak from the base rather than from the apex of the lungs. He would see that by breathing as Mr. Vinton breathes he does the useless and fatiguing labor of raising forty or filty pounds of shoulder three or four inches at every inhalation. He would see that by breathing as Mr. Vinton does fullness of tone and the power to stay are rendered impossible. In short, by studying Mr. Vinton the intelligent tyro would be convinced of the desirability of learning something of the rudiments of the actor's art before presenting himself as a candidate for histrionic honors.

Little less would the tyro profit by studying Miss Olcott than by studying Mr. Vinton, to which fact, I take it, we are indebted, in great measure, for the superior educational advantages offered by the Theodora performance.

Interest. The est of this word Miss Olcott utters as though it were ust.

Certainly. Miss Olcott's propunciation of the word is surtunly.

Grimaces. This word is pronounced grimac-es, not grim-aces, as Miss Olcott pronounces it.

Tribune. Miss Olcott should say trib-une, not tri bune.

Belisarius. The members of Miss Olcott's company make the a of this proper name broad like the a in father. It is properly long,

as in sale. Asia. Neither in this proper name nor in the adjective Asiatic is there properly any zsound-a fact the members of the Michael

Strogoff company and of Miss Olcott's com pany would do well to note. Assassin. Mr. Hudson Liston pronounces

this word assassum, which is a kind of error Mr. Liston often makes. Detestation. Mr. Le Moyne is not without

authority for making the first e of this word long; both Worcester and Webster, however, would have it pronounced short. They would have the first three letters form the first syllable.

Transaction. Miss Belle Archer would have some difficulty, I think, in finding any authority for sounding the s of this word

Girl. Miss Archer pronounces this word as though it were written gurl.

Progress. Mr. Sothern, in common with a very small minority of the orthoepists, prefers to sound the o of this word long.

Collection. Mr. Buckstone, it would seem from his pronunciation of this word, spells it with one /.

Oleomargarine. In pronouncing this word o_le-o-mar-ja-reen, Miss Laura Burt pronounces it as we generally hear it pronounced, but does not pronounce it correctly. The letter g is always hard before a, except in gaol, as in gasette, and then the last syllable is not pronounced rven but rin, the i being short

Even more plentiful than false pronunciations in Miss Olcott's company are false readings. Let a sample or two suffice:

"And what a thrill of joy," says Miss Olcott, when she should say, "And what a thrill of joy." How much is gained in effect by read-

A

ing this simple sentence properly!
"If I am to die," says Mise Olcott. Not am, but die is the word to make much of, as anyone, I think, will see if he will give the clause a moment's thought. Miss Olcott is credited with being a clever and accomplished woman. There is nothing in her playing that would ever make one picture her as being either.

"One does not pick her out of the kennel." From Mr. Liston's mode of emphasizing this sentence, we may infer that he does not object to her coming out of a kennel, but that he simply objects to her being picked out. If Mr. Liston will think just a little he will, I am sure, emphasize kennel and not pick.

Robust. If Mr. Edmund Collier would accent this word according to authority, he must accent the second, not the first syllable.

Frontier. Several members of the Strogoff company mispronounce this word. The first is the accented syllable, and o is short, like the o in frost and froth.

Pretext. There is slight authority for accenting this word on the first syllable, but it is very slight. As in the case of contents, detail, costume and some other words, the accent may in time change to the first syllable, but for the present, if one would escape the charge of ignorance, it is better to accent the second syllable. ALFRED AYRES.

Old Stagers.

A venerable friend at the club was good enough to give a MIRROR representative the following chat:

"I was thinking the other day (for you have got me into reveries dramatic) about actors who seem almost forgotten-names which THE MIRROR should keep alive: for THE MIRnon is now the popular historian of the American stage. Back comes Fanny Wallack, to me as she was in the year 1848, when first I remember her at Marshall's Theatre-a charming actress and a good girl. She is long gone beyond the bourne. Fanny was of the great Wallack family, a cousin to Lester. Nothing notable for good or ill in the way of mere physicial beauty, pleasant, intelligent, vivacious and of course inheriting real dramatic genius. At that time she seemed to me to be about twenty years of age. What a retrospect comes with her, as for example, the early days Lady Gay Spanker, the early days of Pauline in The Lady of Lyons; the prime of the English actor, Anderson, to whose Romeo she was the Juliet, to whose Claude the Pauline, and the like; the maturity of Harry Placide, to whose Sir Peter Teazle she was the Lady Teazle, as also she was the Lydia Languish to his Sir Anthony and the Malaprop of Mme. Ponisi. Along with her comes Rufus Blake, the matchless Jesse Rural, and the fresh youth of Lester Wallack, who was the Charles Courtly to Fanny's Lady Gay, and also the Lyttleton Coke to her leading female role in Old Heads and Young Hearts, and gentle Rose Telbin, the Grace Harkaway, and the like of that remembered little galaxy. The last time that I laid my eyes on Fanny Wallack she was in a stage-box assisting at Macready's Macbeth at the old Opera House. Not a great actress, but one nevertheless to be remembered and enrolled in the history of our dramatic names. Clearly her forte was light comedy, but she was capable of doing fairly well anything legitimate, and incapable of tailure. Those were the halcyon days of Mme. Ponisi,

were the halcyon days of Mme. Ponisi, who yet graces her art nor superfluous lags,
"Is not Anderson pretty nearly forgotten? If so, it should not be so. Anderson was thought, in his day, to be the very Claude Meinotte himself. He was a pretty elocutionist. How he rolled out the bathos and fustian of Caude to the delectation of the female world of New York (for that was a day of sentiment—the day of Moore, Byron, Baily and Nat Willis, poets, and of Bulwer, novelist). Such a contrast to the coarse and sturdy Meinotte of Forrest (who introduced the play to the United States), who always appeared to me the United States), who always appeared to me in that role like an oak tree developing its bigness in a fragile vase, into whose transplanted earth a vagrant acorn had found its way. The simile may seem forced, but it conveys my conceit. Anderson was an exquisite Romeo—in spots—agood actor all the way through, his many assumptions, though, never rising into striking heights as a tragedian.

"About this time, and under the Marshall management, came to this country one of the management, came to this country one of the most promising actresses (as a mere invoice) that ever I beheld; and she was doomed to perish in her very bud. Like that sweet poet, Keats (as the story goes), she perished early, absolutely the victim of wounded sensibility. Her name was Laura Addison. She was an English girl who, as I remember it, had had a brief day at Sadlers Wells. As to her personal history that may have all been concealed or misrepresented; and she may have been older than I have ed; and she may have been older than I have mentioned when she came here. She had al-ready attracted most favorable critical notice in London. She was of light complexion, auburn-haired, fragile creature, with expressive blue eyes. It ever a novice bid fair to rise to a great histrionic height, certainly such a career seemed open to this girl. She made her American debut at the Broadway as the heroine in a play called The King of the Comheroine in a play called The King of the Com-mons, and Anderson, as I remember, was the support in the chief male role. Great was the public expectation that the English critics had excited for her among us as the coming star.

Alas! she only lived to justify, to critical eyes. all the encouragement they had given her, for she broke down in the m dat of her New York engagement—unless I am very much mistaken—and not very long thereafter we heard that the grave had closed over her."

Stage Stories. IN THE PROFESSION.

Varian and Barlow had been college mates. After graduating Varian had gone off to Europe for a prolonged tour and lounge about its capitals and Barlow had taken up the practice of the law. Both were confirmed bachelors, and the time of our writing finds them at the seashore swelling the butterfly crowd that are earnestly engaged in killing time.

Varian had been joking his companion about his legal lore.

"If you ever get into difficulty, my dear fellow, command me; my services are at your disposal," remarked the limb of the law.

Varian appeared to be highly amused at the proffer and returned: "Oh, no, my dear fellow, not much. Now, on honor, if you were a very sick man and in need of a physician, would you send for one of those young sawbones cronies of ours?"

"If I wanted to commit suicide," interjected the student of Blackstone.

"No more than if I had committed burglary, arson, forgery or murder would I put myself in the hands of George Barlow, attornes at-law."

The ex-collegians laughed heartily at the sally. Then Varian resumed: "After about ten years' hard work in the police courts and persistent study, I might let you undertake the collection of some of my back rent bills."

"To change the subject," spoke up the lawyer in embryo. "Did you lose your heart

"Not if I am aware of it."

The two friends were silent for a while and their gaze was far away across the waters of blue. The attorney-to-be was the first to

"Say, old fellow," said he, "pardon my impudence and inquisitiveness, but there was a story affoat, just after your flight abroad, that you went away on account of an affair of the heart. From all present appearances that organ is sound, and so I have made bold to pump you a little. I hope there is no offense?"

"None in the least. I will tell you all about it. It is as good as a comedy."

"Ah, a comedy of the heart. By jove! let's have it."

"Well, partner, to begin with, you know in the first place I was blessed with an ample inheritance. I won't say more money than brains, because that would be an insult to my sheepskin.

"I came out of college callow, but a long way from being a fool. Having no special aim in life I found myself too lazy to be a lawyer, no taste for medicine and no inclination for the church.

"I have found out later that college graduates with no ideas at all attempt to be journal. ists. Well, I became a gentleman lounger, a man-about-town, and a perfectly harmless one I assure you. I didn't drink, because to drink makes one sick. I didn't gamble, because to gamble successfully one must exercise his mental faculties, and I was indisposed to the exertion."

"A lily-of-the-valley," interrupted the chum.

"Exactly," resumed the confessor. "Naturally I drifted into the theatre-the play idled away the time and tickled my senses. To be sure I evaded the solids of the stage. I patronized neither Shakespeare nor Goldsmith, and neither McCullough, Barrett nor Booth were my idols. Their representations required thought, and I was opposed to thinking.

"Froth was what pleased me best-the light, trashy, happy-go-lucky pot pourris of nonsense of the alleged modern dramatist.

"Now comes the 'affair of the heart' you profession. have so delicately refered to. From a constant attendance at the theatres I came to know familiarly both the people in the 'front of the house' and those behind the curtain."

"Especially the fair ones," j ked the young lawyer.

"Especially the fair one," emphasised the re lator. "She was the queen of them all, a pronounced blonde with a red and white complexion and eyes of heavenly blue."

"Teeth of pearl and rosebud lips," put in the

"Indeed she was beautiful!" exclaimed the man of leisure. "I was smitten, and I was not the only one. Why, there were scores of them in her train suing for a smile, a glance or a word of encouragement."

I flattered myself that I was the most fawored. Perhaps it was because I could devote more time.

"And money," added the lawyer.

"And money," repeated the crony with a smile, "to the divinity of the footlights than the other butterfl es of the club and the town."

Varian puffed lazily on his cigar for a while, and then the quizzing attorney continued the thread of the romance.

"I can tell that chapter of the romance as well as you-moonlight rides after the play, suppers at the roadside inns, flowers to the joy of the florist and the depletion of your pocketbook, presents of course, nothing less than diamonds from a man of your cloth and sealskins when the season came."

Varian nodded assent to the truthfulness of the picture, and himself resumed the hearthistory.

"Now comes the strangest, most inexplicable thing of all to me."

"You popped," said the lawyer, jumping at

Varian blushed and besitated, then he stam

"Thunder!" exclaimed the attorney-at-law. "Yes, was refused. Just think of it, me refused and by a burlesque actress at that."

"Popped and was refused."

The recollection seemed to exercise him much at this late date. After walking up and down in front of the Summer-house a half dozen times he asked:

"And what do you think she said when I upbraided her for her perfidy ?"

"I do not know," answered the man of law demurely.

"Why, she said, 'You are a chump!"

"And you were." " Perhaps."

"Dead sure!" asserted the apostle of Blackstone. Continuing, "And so on account of that chit of a thing you ran away to Europe?"

"I did, and what else was I to do? What did that vain girl do but tell all her chums that she had mittened me, and it was the talk of the clubs and the town."

"And as they say about the absconders under financial clouds. 'you remained abroad until the matter blew over.'

Varian nodded and smiled and his com panion went on.

"I only hope that I may be more successful in law than you have been in love. If my services in a legal way are of any advantage to you in the matter command me. Perhaps you might desire to bring suit for the recovery of the jewels you bestowed upon the fair deceiver?"

"No need of that; they are no longer in her possession."

"Explain?"

"Returned home. I was one afternoon strolling in the Bowery gaping in at the windows like a countryman and enjoying the panorama of sights in that busy mart. Stopping before a jeweler's window I saw displayed a sign 'Unredeemed Pawnbrokers' Pledges. The collection was heterogeneous, and among other things I saw a set of jewels that I recognized."

"The diamonds of the lady of the foot-

lights?" "The same."

The two looked at the ships and the sea for a while. The lawyer was first to break the silence.

"And the lady-I am dying to know her

fate?" "Your life shall be spared," laughed Varian "It was curing this same East-side walk that I made another discovery. Attracted by the gaily-colored paintings in front of a dime museum, I paused with many others at the portals. As I stood there gaping, an exclamamation of a fellow looker-on made me turn my head. 'There she comes!' he cried, and another hallooed, 'Look out for Jumbo!' Up the street came a woman, and such a woman A mountain of flesh and as big as a hogshead. She wheezed and puffed and blowed and rolled like a steam tug in a heavy sea."

"The fat woman," spoke up the lawyer,

"Yes, the fat woman. I stepped aside with others to give her room, and I assure you she needed a good deal of it. The recognition was mutual. As I am a sinner it was the idol of my heart."

"The deuce you say!" exclaimed the attor-

new, jumping to his feet. 'My dear Mr. Varian,' she said, squeezing both my hands in her great, greasy paws, 'I am delighted to see you.' I couldn't return the compliment, but the crack in my heart-if it ever was broken-healed then and there, As she waddled away she turned and remarked with an attempt at airy gayety:

"'You see, Mr. Varian, I am still in the C. H. D.

En Tour.

En Tour.

A stranger oft, of shabby mien,
In Spring on country road is seen;
His footsteps of uneven measure,
Proclaim he does not walk for pleasure;
But, like the Iew, or Dickens' "Joe,"
Is forced to ever onward go;
Or else be nabbed to saw some wood,
In workhouse of that neighborhood;
To which, by chance, his footsteps came,
With speed to seek the road again;
Where in a ditch, somewhat elated,
He eats the loaf hypothecated
From any ottage in the village
That showed the slightest chance of pillage.
His shabby coat is very queer,
All stained in front from swipes of beer,
And what you see of dirty linen
Must worn have been since Earth's beginning.
His bagxy pants no brushing know.
Upon their edges whi kers grow;
Which, like his cheeks, req sire shaving,
That none the worse would be for laving.
His dirty hands, of knotty type.
(A terror for the "gutter snipe,")
Are both unmitted and ungloved,
In empty pickets deeply shoved.
His palid cheek is lank and wan, Are both unmitted and ungloved, In empty pickets deeply shoved, In empty pickets deeply shoved, His pallid cheek is lank and wan, (Wore thin from being travelled on;) From which, relieved from Death's repose, Stands forth his first, lurid nose, While close beneath strong zephyrs hint. The pigmeuts used to get the tint, Upon his head an awful hat. That shows the signs of many a bat. In fact he is a shabby cuss, Of genus kome, tramp, or wuss.

CHARLES KENT.

An Incident of Stratford-on-Avon. Printers' ink has finally outdone itself. Fence-coverers and puff-elongatos may retire into the shade and rest from their labors. Their vanquisher is the advance agent who issues a circular we find attached to a copy, that has, with other exchanges from all parts of the world, reached this office, of a paper an imperial and eight-page folio, bearing 1309 as its symbolic number, and entitled Stratfordupon-Avon and South Warwickshire Adver-

It is a formidable sheet that thus issues, as it were, from the cradle of the great dramatist and develops in its business announcements all the phases of active modern life, character and incident of the Nineteenth century. Mr. J. Crofts announces wedding and keeper rings,

Wackvill and Sons report themselves as bedding warehousemen, stocked no doubt with best beds such as Shakespeare willed to his favorite daughter. Fred Winter has Spring Novelties, and at Market Cross Doring and Park must hold a clearance sale of their entire drapery

As a matter of course we naturally look through the columns of this journal, with its immortal topical title, to see what attention is bestowed in that dramatic bailiwick upon the strical amusements. In the critical department we find all we could desire, in an editorial pronunciamento, which shows that while the conductor of a New York daily is preparing to send up a huge balloon from St. Louis, his en-terprising Stratford-on-Avon contemporary can do a little in the same line on a strict par-

Naming Mr. Alfred Welcker as occupant of the parachute, the Stratfor? paragraphist re marks that "this gentleman read his drama, Louis XVI, in the Town Hall. Stratford on Avon on Saturday evening last. The Mayor (Sir Arthur Hodgson, K C. M. G), presided, and among those present were Mr. C. E Flower, by whose munificence the Shakespeare Memorial was erected, the head master of the Grammar School, Mrs. Laffan (Mrs. Leith Adams, the novellst), and other Shakes-pearean scholars. The drama consists of five acts, four of which bear unmistakable evi dence of being skilfu ly constructed, and contain considerable dramatic art. Some of the characters are drawn with great power and effect, and many of the passages contain fine poetry and genuine feeling. Louis XVI. is a picturesque drama, and Mr. Welcker certainly possesses talent of no ordinary

This we take to be a very fair blast of the Anglo-Saxon trumpet, but in counter-point we offer from a circular pinned to the Strat-ford paper specimens of what the (alleged) ford paper specimens of what the (alleged) American press has had to say of Alfred Welcker, put forth as a California writer (never before heard of in this part of the world), charged to the Kansas Times: "He thinks in Shakespearesque." City and Country (Columbus, O.): "He must have been a close student of the Bard of Avon, or else nature was a dualizated one of he sublimest cremust have duplicated one of he sublimest cre Washington Public Opinion: dramas remind us very much of Shakespeare There is real merit in them; so much so that they incline us to believe in the transmigration souls." A clear case no doubt of subtle metempsychosis.

While John L. Sullivan limits his powers to the knocking fout of the bodies of all men, Welcker, on a higher plane, employs all his colossalism in putting to the wall the greatest soul that can show itself in the dramatic arena This is as it should se—the California cham-pion beards the Saxon Lion in his den and de-

in his very stronghold. That Mr. Welcker is incited and sustained in this terrific tussle we take note that he has "besides" endorsements from P. H. Sheridan, the General commanding the army of the United States, Generals Howard, Macfeely and Augur, also of the United States army furthered by such scientists as John and Joseph Le Conte, the Educational Superintendent of Nevada, and finally by the Governor of California, and most appropriately as a climax the President of the Lick Astronomical Observatory "sees him" and goes one, as it is his bus iness to notify the world of the arrival within the perihelion of stars and other luminous or nebulous bodies.

As of those who are heartily interested in the welfare of the American drama we ask, Where

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Lamar, Mo	3500	800	Brown & Aver
Fort Scott. Kas	14000	000	W. P Patter-of
Hutler, Mo	5000	800	Lon Kinner
Parsons, Kas	12000	900	
Webb City, Mo	4000		James R. Elli
Paola, Kas	4000	500	L. D White
Joplin, Mo	4.00		
Don't state	12000	900	
Rich Hill, Mo	0000	500	T. D. Sanderso

W. P. PATTERSON, President, Fort Scott, Kas, LOT.1. BAIRD, Secretary, Parsons, Kas.

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sents of several pupils concerning ement of the New York School of at were published in the last number of THE MIRROR have stirred up a lively ese. Letters pre and con have been sent to by graduates of the institution, and Mr. argent finds several warm defenders. As it as our expressed intention to give both sides fair and impartial hearing, we devote conderable space to the publication of several of se communications, beginning with one from Director Sargent himself.

New York, May 31, 1887.

namined.

Indents (such one after a careful and rigid examinano) were admitted—3 for the full School year of six
onths; 9 for partial courses.

Amount of Instruction Given.

Tom 400 to 450 hours of instruction were given each
if a follows.

verage number of hours of instruction per week for

Subject taught. Stage business and rebearuly	Torm.	Term,
Stage Dusiness and rebearsals	**** 4	3
Education	**** 4	4
Dancing		. 3
Fooding	F. 174	
Character Pantomime	0	2
Y 0000	1	**
Make up		
French	36	
Liciares	1	Company of
Total	1936	1814

tapense, has been added to the property of the Strphesson was appointed in charge of of physical exercise and assistant in

teacher:
David Belasco ('a stage bus. and rehearss') 319 hrs.
" m. surgest (in pastomime, elecution, lectures), sao "
Committee (III Voice)
H. de Chadesedes (in (encine)
The second secon
Carela Malvina (in dencine)
Ada M. Ward (in orthospy)
Marie To Division the Division Control of the Contr
W. A. Buckland (in make-up)
Special lecturers
Mms. Roch, "The French Theatre"
Thomas Goseman, "Stage Mochanics" (a)
J. D. United, "The French Leaguege"
A. F. Burings, "The Study of a Starl"
Roger Foster, "Loral Relations of Actors"
C William County of the County

The results of the anxious, slacere efforts of three years past have bree a methodical arrangement of hours, of a marking system of recitations, rehearsals and performances of every pupil, of monthly examinations, of a syvere list of rules and regulations carefully enforced. There has been an almost entire lack of complaint in the School during its service. If every pupil will enter solely for the instruction, and possibility of discontent will cease. The School claims always to be an educational institution purely. Its management spends all the time available from the actual conduct of the School in perfecting and advancing the professional business interests of the pupil, seehing to find sperial employment for each one seconding to his or her talents and "line of business." He promise of salaried engagement is ever made. The School cannot claim special influence in these regards, and it recognises that engagements are not always easily found, and that much projudice exists against the School.

The success of every student is the success of the

found, and that much prejudice exists against the fachool.

The success of every student is the success of the School from the failure of the pupil to fulfil the good promise shown by the pupil at estrance is fully as great as the charrin and disapportunent of the latter. However careful the estrance examination, it is impossible to be certain of the actual powers and list impossible to be certain of the actual powers and list impossible to the certain of the actual powers and list impossible to the certain of the actual powers and list intations of the pupil until he or she appears publicly, and after a summarized statement is complete from the reports of the teachers and the records of the year.

The success of its graduates attest the value of its wors of instruction. The mans ement of the try or young people whose attest the value of its emerican instincts rather than a logical temper is undered peculiarly difficult by any imagined wrong or agrees of duty which enters the mad of a pupil and is allowed to develop there without direct appeal or community that the teacher or management.

The success of the grown until it receives proper professionate to develop there without direct appeal or communities and the success of the demantic of the develop there without direct appeal or communities and support, usually it becomes a publication of the develop there of the develop there is way past the blazed of the success.

Francisco of the success.

NEW YOTK, June 1, 1887.

Rdilor New York Mirror:

My Dran Sir.—Will you sllow me a word in defence of Mr. Sargent and his School?

I fe I much interested in any institution having for its motive the elevation of the Dramatic Art, and as a former pupil of the Lycum will try, by your leave, to correct some of the charges prevalent.

In r gard to the pupils being better than or equal to Sermhardt or Mary Anderson, Mr. Sargent, after examing a popil, frequently tells them their style is in the line of—naming some leading actor—and the pupil's imagination fills out the rest. No man in his right mind, (and I thisk Mr. S. quite sane) could say such things as he is credited with.

I speak from personal experience, and I believe the majority of the former students coincide with me that Mr. Sargent sever promised what he did not fulfil.

One of the old students has been heard from, however. That same young lady is now enjoying a position out West secured for her through Mr. Sargent. The pupils are co tiouslify in Mr. Sargent's mind, and he is always doing his utmost to assist them, as would be seen were you to visit his office any day.

Sincerely, ALICE FISCHER.

Sincerely,

Sincerely,

ALICE FISCHER.

BEAST FORTY-FOURTH STREET.

NEW YORK, May 39, 1847.

Reliter New York Mires:

DEAR SIR:—Having read in your last issue an attack upon the New York behool of Acting and its director.

Mr. Franklis H. Sargent, I should like to be allowed space in which to protest against the injustice of such an accusation. As a private supil of Mr. Sargent, both in this city and while he was an honored instructor in Harvard College, and as a member of the School for two years. I can speak in the highest terms of the training given by him is all branches of dramatic ast. Mr. Sargent, believing and teaching that "the talent of success [to quote from one of our American writers] is nothing more than doing what you can do well, and doing wail whatever you do without a thought of fame," Endeavor to calitivate in every individual what ability he may possess, devoting himself completely to the artistic and material welfare of all. That such conscientions instruction has produced practical results, the large number of papils who are now holding good positions upon the stage, the platform and in the school-room can bear sufficient testimony.

Any student with mind and heart capable of appreciating the ideas presented by Mr. Sargent must sure y go out into the world realizing that, after the gratitude due to the faithful foscher, there wet remains a great and lasting obligation to the earnest, upright mass.

S. H. Bingham,
Instructor of Elocution in Berkeley School, New York City.

New York Mires.

NEW YORK, May 30, 1887.

City.

**Raw York May 30, 1887.

**I have been a student of the New York School of Acting during the term just closed, and ask permission to make a few statements in defense of the instruction I have received there.

**As you know, one of the first principles of the moral law is that an act in always justified by the motive that prompted it. Suppose two motives, one the advance ment of an art in itself and its effect on society; the other the accomplishment of selfish desires and ambitions. The result of the first motive is an institution which is acknowledged to be valuable and necessary. The result of the second motive being not only ingratitude, but malicious revenge openly taking such a form, which action ought justly to receive commendation or consure from the profession and the public? Can any thinking person doubt the answer?

(In entering the School the director, Mr. Sargent, distinctly stated that the School never promised positions to the pupils. I not only passed an entrance examination, but received what I consider just criticism. I believe the steps takes and mense used during the school term right and justifiable, and with your allowance, as far as I am personally concerned, I feel that my ideas of the art and of life have been broadened and deepened, made stronger and better, because of the training received in the School.

DORA M. Boyd.

Reditor New York Microset

Retitor New York Mirror.

LYCRUM THEATRE, May 11, 1887.

Retitor New York Mirror.

DEAR SIR:—I saw is last week's MIRROR some statements concerning the New York School of Acting made by former pupils of the School. I think it only justice to Mr. Sargeat for me to say that he has in every way behaved most knownship toward me. I have been a pupil since last Octobor, and neither at my entrance nor during the year dish e make me any promise of an engagement, nor have I heard from any of the other students of such promises received. The School has given me all I saked on entrance—tuition; and I cannot see why Mr Sargeat should be held responsible for those pupils who do not get engagements. Sincerely,

VIDA Cally.

NEW YORK, May s8, 1887.

Editor New York Mirrows.

As peopl of the institution when it was boown as the Leyenus Robots," and familiar with its arrays rates it are accounted to the second of the s

I see Mismon were actual lessons in elocution and orthospy.

And the author is right when he says that the New York School of Acting would be more appropriately named if it were cailed a School of Pantomime and Acathetic Gymasics. True en ugh it is "that the pupils have not attack d the intellectual side of the actor's art.' Let the "one-hundred-and-fifty graduates" come forward (without bribe or promiss and tell if they have received thorough dramatic instruction at the New York School of Acting active the New York School of Acting active the New York School of Acting secure regagements for its "one-hundred-and-fifty graduates" We t ish there were revery few instancers where the School secured for a pupil a good on, agement. Papis sever too often chilged to shrmish around to get their own engagements, and they never problem, instructed, as were the pupils this year.

We will give the instruction in the precise words used by the director: "Be careful when talking with managers not to tell them that you are a pupil at the behool of Acting." Why, one would think that the fact of a student being at the School of Acting would, or ought, to be a recommendation to a pupil seeking an engagement. But such we found was not the case. That the New York School of Acting accomilishes 'just what it undertakes to do' may be. It undertakes to obtain money with critain promises and it doer it, and has continued to do so from the beginning. The chief source of complaint with many victims, is not hat the School bas not secured engagements for its pupils when it has promised to do so; it is because of bad management: an insufficient corps of teachers thaving no teacher at all in the work most needed). Also, that the time of the two best teachers has often been so occupied with outside matters that the pupils were many times neglected and cut short in their lessons. Sometimes an entire class would be neglected that one or two might receive extra attention, and the entire school had to suffer gross neglect during the preparation of the great French play—that greatly and over much rehearsed Les Preciouses Ridicules.

How can the management insinuate that any of the pupils had 'insufficient talent," when, to admit them to the School merely was an admission that they were nothing short of genius—Sars Bernhardts and the like. And the School has been perfected enough in a certain way—to be considered—by all who know the inner workings of the establishment—to be a first-class brand. "And any pupil who makes assertions to the contrary (unless he or she be heiped) utters that which is false."

If these inducements and promises were not held out to induce pupils to enter the School, what "induce" were they held out for? When Mr. Sargent makes the assertion that "no direct complaint" has been made to him by pupils, I think his memory surely much, and after learning, the ambitions pupil may have to gird up

Naw York, May 30, 1887.

Pangs of hunger.

Respectfully yours.

MAY GLEASON.

Naw York, May 30, 1887.

Aditor New York Mirror:

Mr. Sargent, I see, openly denies all the charges brought against him. It is a duty I owe to myself to prove as nearly as possible the veracity of my statement in last week's Minson, and in order to do so I will be ob iged to be personal.

In my case, I am positive that Mr. Sargent held out certain inducements. Mr. Sargent wrote to my former instructor: "If the young lady is especially talented I can possibly obtain engagements for her during next season in New York." I came on to see Mr. Sargent before entering the School. He assured me, after hearing me racite, my talent was greater even than he had expected, and declared that without a doabt any one with so much ability could get work to do during the Winter. I waited until after the hildsys were over in hopen of something. I reminded Mr. Sargent of what he had said, and also informed him of the fact that my means were beginning to give out and that any work he might procure for me would be welcome. He pacified me by, saying "there was little to do at this season of the year," (Have learned since that it was the busiest time in the theatrical season.) After the holidays there would be an opening for me either at Wallack's or the Lycaum. The opening, however, didn't come.

Mr. Sargent also states that no complaints have been made to him personally. This certainly is a mistake. I can distinctly remember bringing him to account on more than one occasion; and if he memory hasn't entirely failed him, by a little mental exertion he can seasily recall one or two of my vielts. Mr. Sargent has so many excuses on the tip of his tongse when appealed to that you are fairly sta gered by them, and go away pitying him instead of yourself for being imposed upon. How he can so emphatically deny every statument made against him is a pusit. Why, it was only last Monday he sent for me, and on this occasion acknowledged the justness of my accusations. These are his very wor

The reader, after perusing all this documentary testimony, may be able to decide whether the charges brought against the School have been disproved or sustained.

J. J. Dowling, Mason Mitchell and a con-genial party have started on a hunting and fish-ing tour on the shore of Lake Superior.

Veterans of a Quarter Century.

The other day a party of actors, managers and agents sat in Fred. Lubin's office in Clarendon Hall discussing things theatrical. One of the number became reminiscent, as anything dating further back than twelve years is set down as "ancient history"—ancient from a theatrical view, reaching, as it does, to the stock or "pommy" days. When the oldest, but not the grayest, of the party got the floor he startled his listeners by casting his mental vision as far back as the days of '62. The youngest could only lay back in gaping wonder as the oracle delved right into the bowels of the War. The speaker asserted that there were not more than a dozen managers in harness now who held the bit in '62, and then began to involve himself in a calculation upon his fingers. After exhausting his fingers and vainly wrestling with his memory, he called for pencil and paper and again dove into the storehouse. Here he rummaged around, and occasionally brought up the name of a quartercentury manager. Once in awhile there would be a protest, followed by a discussion as to the eligibility of a name. But the speaker kept right on with his little list, pausing at intervals to compliment the youngest on his silence. There was a feeble burst of sneering when the oracle reached a baker's dozen names, as though he had been hoist, etc., in his estimate. Two more names were fished up, and then, in spite of "Oh, oh!" and the like jeers, the man with the pencil added his own. After a good deal of discussion the name was allowed to stand on condition that it be not placed too far up on the list. The outcome was the following names of managers of today who were purveying to amusement-seek ers a quarter of a century ago:

Lester Wallack, R. M. Hooley, J. H. McVicker, W. H. Henderson, John A. Ellsler, John C. Duff, David Bidwell, John F. Poole, R. M. Field, R. E. J. Miles, John T. Ford, Meech Brothers, Mrs. John Drew. Tony Pastor, Henry Greenwall.

There may be some objections to the list as being incomplete, but it will be found to be pretty correct. It is a very respectable showing, considering the uncertainties of the thestrical business. San Francisco, St. Louis, Louisville, Washington-none of these is represented.

Scenic Art in Shakespeare's Time.

It is an oft-told tale that in the grand epoch which saw Shakespeare, Ben Jonson and Spenser, there was no painted scenery used, but that in its place notices were put up about the stage to indicate where the trees, mountains, castles and so forth, were supposed to be. When this is examined by the strict rules of evidence it dwindles down to a mere shadow of fact, if indeed it does not fade altogether into the region of Apocrypha.

The language of Spenser in his "Tears of the Muses," published in 1590, is so nearly direct testimony to the existence of scenery that scarcely any reasonable doubt can re main. In that poem he makes the comic muse lament "that all the sweet delight of learning's treasure, which used, in comic sock, to beautify the painted theatres and fill the listener's eyes and ears with pleasure and melody, is gone." If the phrase "beautifying painted theatres" and the allusion made to the pleasure given to the listener's eyes have no reference to the use of scenery, what is their rational explanation? Spenser, then, shedding this ray of light on the subject, and it being borne in mind stage is no modern invention, but that, on the contrary, it was customary with the Greeks to decorate the back of the proscenium with a view, mostly architectural or decorative, and generally appropriate to a stage effect, although such decoration was not movable, it becomes easy to see that the use of scenery in the way we now understand it may have a much greater antiquity than the first historical mention of it.

Does Shakespeare help to clear up the point? It is not too much to say that every play of Shakespeare lends itself naturally to stage magnificence to a degree certainly not surpassed by any subsequent productions. Shortly after Shakespeare's retirement from the Globe Theatre, the "Players" became bankrupt, and there was a sale of the theatrical properties, many of which were of a nature consonant with scenic display. The absence of scene-plots from the first four editions of Shakespeare's works, although perhaps the cause of the prevailing impression, is not really embarrassing, because it proves nothing either way. It simply leaves us in the dark and falls within the strict rule of logic,

dark and falls within the strict rule of logic, that it is impossible to demonstrate a negative—that is, by simple syllogism.

The extraordinary capacity for scenic display of all Shakespeare's works has been so fut to actual proof by the great productions of Edwin Booth, Charles Kean, Edmund Phelps, Robson and Crane and Henry Irving as to be almost by itself a convincing proof that Shakespeare not only was a prince of managers of dramatic situation, but also a profound master of stage effect.

S. C. of stage effect.

Professional Doings.

The Nost Family (concerts) will close season in Pittsburg on July 16.

Jomes M. Hardie and Sara von Leer produce their new play, Our Soldiers, in Chicago on June 6.

Will C. Sampson has returned from a successful tour with Agnes Herndon, and is at liberty for next season.

—It is reported that G. R. Bunnell has added at house to his list, and that it is located not fail Bridgeport, Ct.

—The season at the Coney Island of the West (Ohio Grove, near Cincia, nati) opened 1st, under the manage-ment of James Collins.

—Robert A. Fisk, who has made quite a success of the comedy part in Only a Farmer's Daughter, has been re-engaged for next season.

the comedy part in Uniy a Farmer's Daughter, has been re-engaged for next season.

Mattie Vickers closed season some two weeks ago. She will devote next season to three-night and week stands, and produce two new comedies.

—Charles L Andrews warns local managers against allowing Michael Strongf to be presented in their houses by any company other than his own.

—J. H. Alliger is manager of a little dramatic company that is playing a Summer season at Cayaga Lake, N. Y. He writes that the venture is doing fairly well.

-P. H. Lehnen, of the Wieting Opera House, Syra-cuse, is prepared to dispose of the rights to produce The Romany Rye, with all the scenery, properties, cos-

C. E. Mills, of 1608 Broadway, rents scenery for halls and parfors, and makes requipment of amateurs a spe-cialry He also furnishes people for Summer resorts and

for be efits.

The New Opera House at Honesdale will be or pleted bout June so. It is on the ground floor, wit seating capacity of 1,000, and a stage 31250. R. Brady is the manager.

—Ed Snyder, brother-in-law of James E, Feancesy, of Heach's Opera House, Cincinnati, has been re-engaged as business manager of the Charles E. Verner Shamus O'Brien combination.

-H. D. Wilson, late of the Brooklyn Theatre, is booking a fine galaxy of attractions for the coming season of the Hyperion Theatre, New Haven. Nothing but the very best in the amusement line will appear at this house.

this house.

—The Summer season of the Ford Dramat's Association of Savannah, Ga., opens on June 2 with The Marble Heart. Among the people engaged are Lawresce Hanley, Thomas McCabe, Clara Baker, Maude Whit; and Mollie Masder.
—Colonel T. E. Saelbaker will be manag r of the new Grand Opera House now building in Buffalo. It will be completed by August 15, and have a seating capacity of 2,000 with a stage 30xf6. It will be one of the largest and handsomest theatres in America.

The new Portsmouth (O.) Opera House was opened a few weeks ago by Lissie Evans. It is on the ground floor, with a seating capacity of 1,200, and caters to a population of 13 000. The house is run by a board of nanagers, and H. S. Taylor is the New York representative.

—Lissie Evans opened the season of the Sans Souci Garden, in Providence, Memorial Day to the two largest houses ever in the theatre. Miss Evans re-mains two weeks in Providence and will close June 13 in Westfield, Mass. a season which opened August 20 in Asbury Park, N. J.

The new Opera House at Exeter, N. H., will open on best. 15. The house is on the ground floor, and has a commodious stage and plenty of scenery. Exeter is on the main line between Portland and Boston, and during the Fall and Winter some 550 students, male and femals, are soj urners.

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Frank Girard has taken t e management of McElrov's Sesside Pavilion, at City Point, South Boston,
Mars., which opens on June 13. The srating capacity
of the Pavilion is .coo, and it can be reached from the
centre of Boston by horse cars in thirty five minutes.
Mr. Girard is prepared to negotiate with attractions
such as comic opera, farce-comedy, etc.

During the second act of The Chouses by the Mod-jeska company in Chicago, recently, a little white fer-ret came near causing a panic among the ladies. For a few moments the seats were gaudily bedecked with Spring hosiery. How the mysterious and inquisitive intruder found its way into the theatre is a mystery; but, to the great relief of the ladies, it was speedily run down by attaches.

down by attaches.

—The American Co-operative Dramatic Association of Cincinnati, under t a management of W. J. Shaw, of the Evening Part insther of Caught in a Corner) is in the first for next season, and will present, with good and sufficient backing, so it is announced, the following entirely American and strictly original plays: Our American Cransa, The Soul of Honor and a dramatization of "Plutarch's Life of Themistocles," The initial performances will be given Sept. 5, at the Grand Opera House, in Cincinnati.

Grand Opera House, in Cincinnail.

—H. E. Wheeler, familiar to the press and the profession—and a large lay circle in the cold world outside—as "Pusch" Wheeler, has been engaged as numerous manager for Newton Seers. He jilts the Farmer's Daughter and Zun, who have been hind to him friends, next season. "Pusch" is a Hoosier, hailing from Evansville, where he was unearthed some years ago and impressed into service as an advance. His contempt for the terrors of paste—he would see rhe billing properly done if he was spattered all ovrwon him a name. He is young, lat and bald-headed, and has done some clever work as a funny man of the press.

Letters to the Editor.

BOX OFFICE SENTIMENT.

Editor New York Mirror: New York, May 30, 1887.

Editor New York Mirror.

Daan Sia:—Undeterred by a like snub six years ago, I in company with a houseful of old theaties-goers, went to Daily's on Saturday alght to pay my respects to Mr. Wallack—to give him a h-arty greeting and a heartfell value on the last night of his managerial career.

When the curtain fell on the last act, we all called for Wallack; and then, as six vears before, found oursel es in the mortifying position of the priests of Haal career, and the mortifying position of the priests of Haal career, and the mortifying position of the priests of Haal career, and the mortifying position of the priests of Haal career, and the mortifying position of the priests of Haal career, and the mortifying position of the priests of Haal career, and the mortifying position of the priests of Haal career, and the mortifying position of the priests of Haal career, and the mortification of the priests of Haal career, and the mortification of the priests of the priests

nouse with all its memories as one w. nid an old glove—
eith never a thought and sever a word, and never a
parting glance. Though I'll wager if he have never
since had a regretic recollection of the old house and
its estiment, he has had many a one of the old boxNow, Mr. Editor, I only voice the freling of the
house when I protest against such ungracious treatment of guests assembled speciality to express their affectionate regard for a manager who for thirty-five
versior more has subsisted on sentiment at a dollar-anda-half a head. As you said when six years ago, afr.
Wallack left his suddence to "fock by themselves" and
give three parting cheers for the old house for which
have ared much and he apparently cared nothing, managers should remember that the theatra lives on sentiment. They certainly play it for all it is worth to the
hou office. The Wallack management worked their public as managem with the Wallack Daly correspondence
anent the housing of the "foor Young Man." But as
soon as they had taken in the last dellar that opportuness of the management a chance to pay, the meretriciourness of the management appeared. I think we all now
understand perfectly Mr. Wallack's position to us—as
we understood it when he left us alone to any good-bye
re the old house six years ago. It is expressed in Sir
Peter Teasle's lines: "Damn your sentiment!" I notice,
however, the scant "respect to stranger guest" is shown
only after the guest's sentiment has been sorsed for
every dollar it is worth.

Very truly yours.

MAYMAN Swipt.

ORIGINALITY AND PLAY WRITING.

ORIGINALITY AND PLAY WRITING.

Ration New York Mirror.

I do to know what the custons may be, but it seems to me that a dramatist should, on every occasion, activations of the custom which he draws the material for his plays. In this way he would avoid all imputations o plagiarism, and do away with the too prevalent idea that the terms playwright and pirate are awason whom. If it were known that he got this character here, that plot there and a hist for a seene from a me oth r source, it would not at all weaken his claims to originality, and would give him the credit for that rarest of all qualities, dramatic insight. The greatest of all qualities, dramatic insight. The greatest of all dramatists that draw his plots from the works of others. And he did not seek unfamiliar books, but those which were accessible to every reader, such as Plutarch's Lives and The Decameron. If he did not acknowledge his indebtedness to Plutarch or Boccacio it was because there were no convenient play-bills in those days, we may be sure. The text for this little sermon is the account you new play, American Grit, by George Heey. I do not for a moment mean to impute to Mr. Hoey a desire to conceal the source of his play, but the matager who commends it gives Mr. Hoey the entire credit for the interest of the plot and the strength of the situations. The story is taken d rect from the powerful novel by Coorge Manville Fenn, entitled "The Vicar's People." The hrst name bestowed upon the play, Wheal Carnac, is the name of the tin mine which figures so promisently in the novel. The Mismos, which has made for itself a same for feel the mineract of the plot and the strength of the situations.

ing the nero as a merchan instant and for itself a same for fearlesoess and uprighters, put itself on seems for fearlesoess and uprighters, put itself on record as advocating outspoken hoursty in this matter? Surely the novelest thould have a little of the praise as well as the dramatest of he furnishes a majer cart of the plot. Very truly pours, Fance W. Horr.

Demonstra helicar The degree.

The Amateur Stage

REVIEW OF THE SEASON 1886 87. As the prophet told us of old, "to everything there is a season." Even the amateur must succumb to circumstances. No free ticket, no hop after the entertainment, no "nothing" will draw his admiring friends to see him strut the stage to his own satisfaction, after the end of May. The fashionable affairs at the Newport Casino and elsewhere don't count. The mutual admiration clique will appear to act for charity all the year round, and it's decidedly lucky for the Tuxedo Park fraternity that charity covers a multitude of sins, or sinners, as the case may be. In reviewing the past season the award of merit must go to-well, perhaps it had better not go to anybody just

Let us first recapitulate the doings of the various societies. In Brooklyn the organizations that play at the Academy of Music are the Amaranth, the Kemble, the Gilbert and the Amateur Opera company. The Melpomene, the Booth, the Arcadian, the Basilian, St. Paul's Lyceum, the Clarendon, the Clio and other societies of more or less consequence give public representations at the Brooklyn Athenseum. The Fenelon Society has its headquarters at Clarendon Hall; the Forrest gives performances at Turn Hall, and St. Augustine's Literary Union has a private stage at the Society's rooms in Pacific street.

The New York societies that appeared at the Lexington Avenue Opera House comprise the Amateur League, the Hawthorne, the Yorick, the Bulwer, the E. D. and C. C., the Greenwich, the Rival, the Arlington League, the Phoenix Lyceum, the Leroy, the Fabian and the League of Amateur Dramatic Societies, The public performances of the New York School of Acting have been given at the Lyceum Theatre, where various society amateurs have also disported themselves for sweet charity's sake during the past Winter, Other amateurs of the fashionable world have edified their friends with afternoon performances at the Madison Square Theatre when they did not prefer to give full-dress receptions under the guise of amateur theatricals at Chickering Hall or the concert-hall of the Metropolitan Opera House.

The amateur theatricals, however, at the Madison Square Theatre on the afternoons of Jan 13 and 14 deserve more than passing mention. In fact, they were of a very high order of merit. The programme consisted of A Mouse Trap, Weeping Wives, Behind the Curtain, The Portrait and Tea at Four O'clock. The performers included Eisie De Wolfe, Edward F. Coward, Mrs. Oliver S. Teall, Alice Lawrence, Walden Ramsay (professional), Mrs. Charles Dennison (Mathilde Madison, professional), Lucy E. Coffee, Laura S. Collins. Valentine G. Hall, Howard Murtin, Alfred Young, Henry G. Paine, Charles T. Thomas and Courtenay Thorpe (professional).

The representation of The Cape Mail and Moliere's Les Precieuses Ridicules on Wednesday afternoon, March 23, at the Lyceum Theatre, also took high rank. The several casts were made up from students of Sargent and Belasco's School of Acting, and Included Alice Ferris, Elsie Lombard, Alfred Young, Harold Harrison, Vida Croly, Harriet Lord, Laura Sedgwick Collins, Charles Canfield, Walter C. Bellows and Homer Granville. The latter three were at the time professionals who had graduated from the School, and Vida Croly displayed so much talent that she was at once engaged by Daniel Frohman for the Ly-

coum stock company. Of the affairs givens at the Metropolitan Concert Hall, the minstrel entertainment of Company F., Seventh Regiment, on Peb. 19, was the most enjoyable. The Amateur Comedy Club and the Columbia College boys, however, did not cover themselves with glory at their public performances at the same place. The Snowball was presented on Dec. 14 at Music Hall, Orange, N. J., and repeated on Jan. 31, with substantially the same society amateurs, at Chickering Hall, New York Both performances ran smoothly and were deserving of favorable comment. Mrs. Wilbur A. Bloodgood, who enacted the part of Penelope at the New York performance, made quite a hit. Other members of the cast who kept the ball rolling were Mrs. Charles Dennison, Katharine Brady, Ruth Lawrence, Edward F. Coward, Evert J. Wendell and William A. Tavlor. Lucy E. Coffey, an ambitious and comely young lady, appeared in her own play called Coals of Fire, presented for the first time on any stage at the Madison Square Theatre on the afternoon of Feb. 14. She was assisted by clever amateurs.

It would be well nigh impossible to cite all the "amateur theatricals" gotten up by society people during the past season. Among the ladies of that class who won particular distinction were Elsie De Wolfe, who seems to have stepped into the place left vacant by Mrs. James Brown Potter. Mary R. Perkins is another talented amateur, and Alice Lawrence also won golden opinions for herself. Others swear by Mrs. Oliver Sumner Teall, and if Mrs. Charles Dennison had not acted professionally she would unquestionably be in the race for first place. Elita P. Otis, who appeared in The Pride of the Market at the Lyceum Theatre on the alternoon of April 21, is another lady who need not fear comparison. She has hitherto been associated with the Kemble of Brooklyn, but is well known in New York society, where she moves and has her be-

With the possible exception of Alfred Young. who is really identified with the Amaranth of Brooklyn, there are precious few gentlemen who do the society "set" upon the New York Heaven by St. Peter on account of their histrionic achievements during the past season. Edward F. Coward, the most prominent of the int, would certainly glide through the gates of Paradise without the humiliation of a chal-

The Actors' Fund.

During the two weeks ended May as eleven applications for relief were considered-all tavorably.

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\$340.38, including one funeral. New members and annual dues paid in; Helen Sedgwick, M. C. Dalv, Henrietta Irving, Frank Little, John W. Bruton, John M. Lein, Harry Colton, Ed. Clifford, Mrs Ed. Clifford, Robert Fraser, Marion Strickland, W. H. Strickland, Charles H. Day, J. C. Callahan, Patrick McHughes, Ella Chapman, Wilton Lackaye, Charles T. Nichols, Mary Barrett, A. Q. Scammon, T. H. Hannon, Ed. mond Harrison, M. Papet, James R. Smith, Frank G. Cotter, George E. Payne, Sam E. Ryan, Marah E. Ryan, J. J. Spies, Mrs. Mamie D Spies, Robert A. Fisher and Frederick

The Trustees will hold their last meeting before the annual meeting to-day (Thursday).

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Philadelphia Press, upon its Fire

Production :

Walnut Street Theatre—There was an unusually large audience at the Wainut Street Theatre last evening, the occasion of the original production of Nelson Wheatcooks a four-act play, entitled Gwynne's Oath. The story is of strong dramatic and novel interest, and with the characters portrayed by such a capable company of actors and actresses as assisted the author last evening, and the elegant new scenery painted expressly for the initial production, there can be no doubt but that Gwyn e's lath scored a decided success. As Gwynne Archer Aliss Adeline Stanhope di-played talents of a high order, and her rendition of the more difficult emotional passages elicited prolonged plaudits from her critical audience.—Ledger, May 24

Gwynne's Oath is the work of Mr. Nelson Wheatcroft,

Frenchy society drama. — Bullet In, May 24.

There was produced at the Walnut lat evening for the first time upon any stage, Mr. Nelson Whestcroft's drama. Gwynne's Oath. The audience was very large, and conferred more than moderate approval upon a play which is somewhat interesting and at intervals amuliag. It "acts" well because the movement is swift and the climaxes are sharp and forcible. It lags nowhere after the curtain goes down in the first act, and the opinion is reasonable that after it has received such strengthening as public tests point as svailable in all modern dramas, it will be a valuable attraction during the coming season. — The Press.

GWYNNE'S OATH A SUCCESS.

GWYNNE'S OATH A SUCCESS.

New York Herald Burneu.

113 South Sixth Street,
Philadelphia, Pa., May 23, 1887.

[By telegraph to New York Herald]

A new dramatic work, eutitled Gwynne's Oath, by Mr.

Nelson Wheateroft, was "launched" at the Walnut

Street Theatre this evening, and it may be said successfuily. The whole fabric is cleverly woven together on strong old lines, and therefore could hardly fail to please,
Much of the success was due to Miss Adeline Stanhope's

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AMERICA.

Sixth Annual Meeting, June 7, 1887.

NOTICE.

The Sixth Annual Meeting of the Actors' Fund of merica will be held at the

MADISON SQUARE THEATRE on Tuesday, June y, at so 'clock r. m. when the annual election of officers will take place, and the report of the past year's work will be submitted. None but members whose dues are paid to date will be entitled to vote. All members of the dramatic and musical professions are re-spectfully invited to attend.

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the Actor' Fund plot, Evergreens Comesery, to an DAY, JUNE 6, 1887, at 3 F. M.

A. M. PALMER, Preside MARSHALL H MALLORY, EDWIN F KNOWLES, H. C. MINKR, HARRISON GREY FISKE, EDWARD A PONSON, T. HENRY FRENCH,

DIRECTIONS TO CEMETERY: Cross the Brooklyn Bridge and take Elevated cars direct to Evergreens. Continued Success in London ingle order, and her rendition of the more difficult emotional passages elicited prolonged plaudits from her critical audience.—Ledger, May 24 Mr. Nelson Wheatcroft, an actor whose sterling qualities have been displayed on many leading stages of the country, and whose knowledge of stage management and dramatic methods is therough as well as comprehensive. The devices of situation by which the motive of Mr. Wheatcroft's play is developed through four acts are ingenious and interesting, and if the view of t a temper of his charecters and the scope of his play be accepted, the work may fairly be ranked with the higher class of society melodramas. Miss Stanhope's role of Gwynne is a difficult part to play - a young woman whose soul is turn by elements of conflicting passion, and whose life is an embodiment of vengeance. Miss Stanhope managed her scenes admirably, her acting in the sleep-walking episode and in the last act being exceedingly effective.—The Keer d, May 24.

Philadelphians have always highly regarded the skill and talent of Air. Nalson Wheatcroft as an actor. Last night he won their plaudits as a dramatic author. His new play, twynnes a th, was, at the Walnut Struet Theatte, given its first repre-entation upon the stage. Despite the nervousness of the actor-author and his support, the play scored a success. It may be called a society drama, with a melodramatic tinge, and is one of the best compositions on the kind that have been pre-ented in this city for many a long day. It is not a great work but it is an interesting piece of effective story-teiling and ingeniou-dramatic construction. The author has success of his effort in playwriting. These situations are brought to the culminative point by a dexterously-wrought series of steps that show the hand of a man familiar with the dramatic possibilities of stage illustration. Mr Wheatcroft is to be praised for one welcome throughout, and that is a merit in itself in these days of Frenchy society dramas.—Bullet In, May 24.

There was produced at the Walnut

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